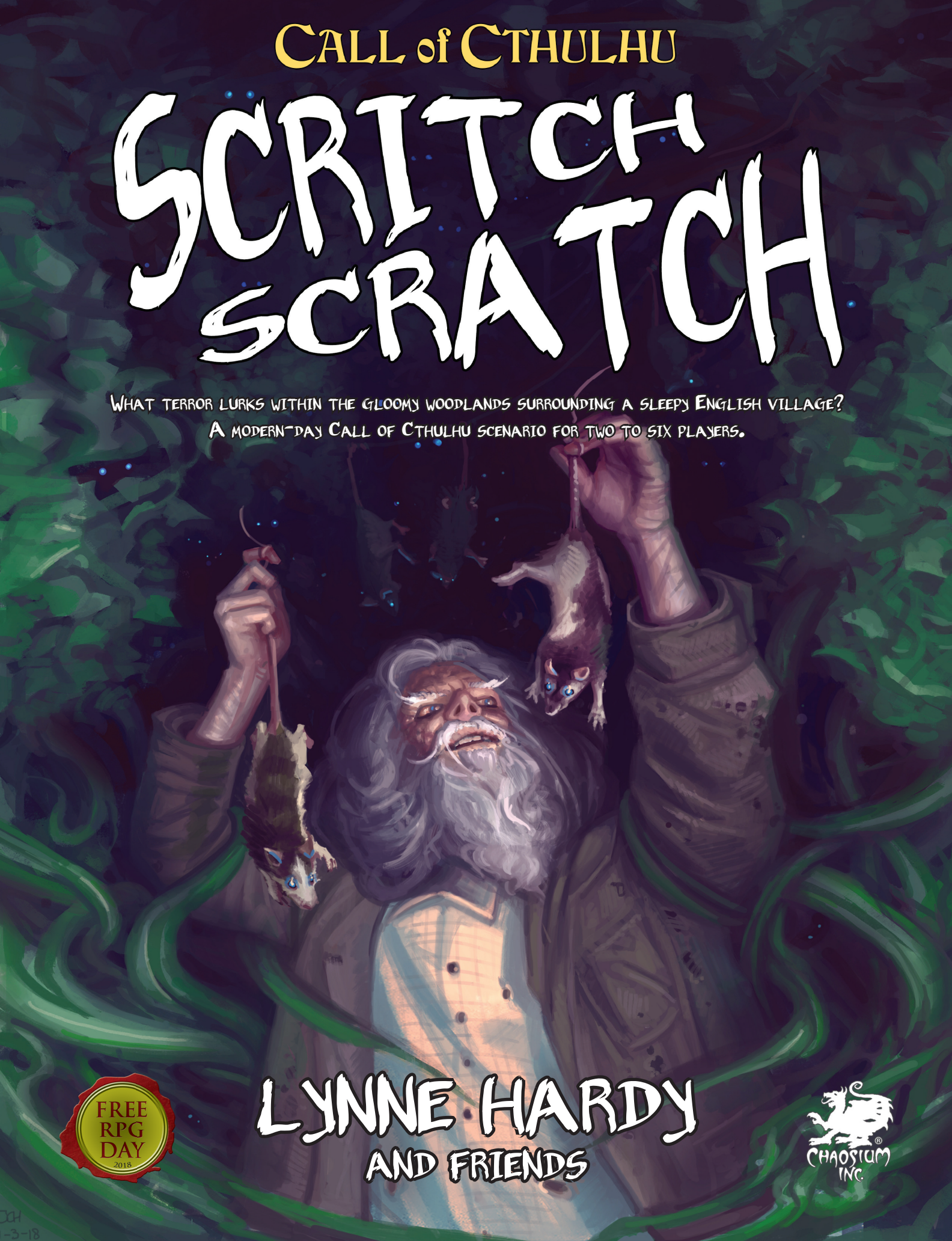
CALL of CTHULHU

# SCRITCH SCRATCH

WHAT TERROR LURKS WITHIN THE GLOOMY WOODLANDS SURROUNDING A SLEEPY ENGLISH VILLAGE?
A MODERN-DAY CALL OF CTHULHU SCENARIO FOR TWO TO SIX PLAYERS.



FREE RPG DAY 2018

LYNNE HARDY
AND FRIENDS

CHAOSIUM INC.

# SCRITCH SCRATCH

LYNNE HARDY
AND FRIENDS

# CREDITS


**Author**
Lynne Hardy

**Editing and Development**
Mike Mason

**Layout**
Nicholas Nacario

**Front Cover and Interior Art**
Joel Holtzmann

**Cartography**
Matt Ryan

**Book Design**
Michal E. Cross

**Call of Cthulhu Creative Director**
Mike Mason

**Special Thanks**

Playtested by Russell Angeledes, Adelaide Blair, Io Blair-Freese, Aaron Burke, Ross Williams, and the attendees and customers of OrcaCon, Continuum, Ludorati, IQ Games Centre, the Kraken, and Travelling Man (Newcastle).

**Clear Credit**

*Scritch Scratch* was written by Lynne Hardy. It was originally available as part of Free RPG Day 2018. This edition has been revised by Lynne Hardy and Mike Mason.

This supplement is best used with the *Call of Cthulhu* roleplaying game, available separately.



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Chaosium Inc.
3450 Wooddale Court
Ann Arbor, MI 48104

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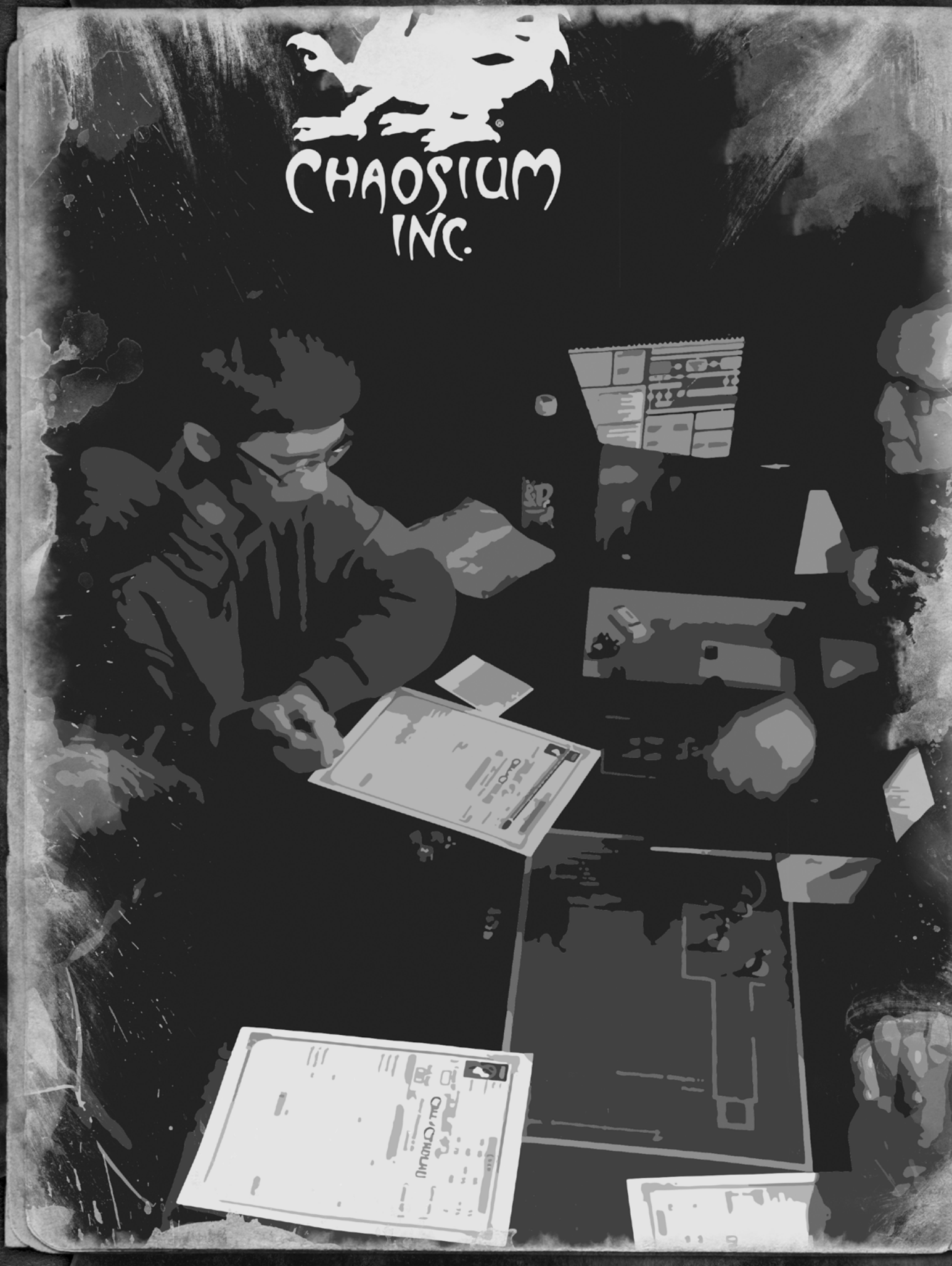
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# GETTING READY TO PLAY

If this is your first time playing *Call of Cthulhu* you will need a copy of either the *Call of Cthulhu: Keeper Rulebook* or the *Call of Cthulhu Starter Set*, both available to purchase from your friendly local gaming store or directly from Chaosium.

To play through *Scritch Scratch*, it's recommended that your players choose one of the pre-generated investigators supplied with this scenario (see back of the book; also available from the *Scritch Scratch* page on the Chaosium website). Copy, print out, or download these ready-made characters, or alternatively, if desired, players may create new investigators on a blank investigator sheet (available as a free download from the Chaosium website)—details on how to do this are provided in both the *Starter Set* and the *Keeper Rulebook*. **Book Two** of the *Starter Set* describes the streamlined process for creating investigators, which can also be found on page 48 of the *Call of Cthulhu: Keeper Rulebook*.

Although this scenario has been tailored for the pre-generated characters provided, the introduction discusses other possible methods of involving the investigators. If you are a veteran *Call of Cthulhu* player, you may want to use existing player investigators with the scenario. In this case, please refer to the scenario's introduction to make sure your players have appropriate characters.

Finally, before playing, read through the whole scenario first to make sure you are familiar with the plot and events of *Scritch Scratch*. It might help to make a few bullet point notes to remind you of key details, which you can use as a reference while running the scenario for your friends. With all of that done, you are ready to play. Gather your friends, find a quiet place, and prepare to unleash the horrors of *Scritch Scratch*!

## FOREWORD

The basis for this scenario came about as the result of a bit of an emergency. I was just about to set off to the airport for a convention when I received a message from the organizer—one of their guests was no longer able to attend, but was supposed to be running a tailor-made *Call of Cthulhu* scenario for a Kickstarter backer. Could I step into the breach?

So, on the plane, I got my head together with my husband, Richard, and, after batting a few ideas around, decided to base it on a short story I'd written for the *Cthulhu Lives* anthology, published by Ghostwoods Books. Not exactly the same—that wouldn't work—but looking at the events from a different viewpoint. Following its successful premiere at OrcaCon, the scenario has been run at a number of conventions with the pre-generated investigators provided. It's always great fun to see how different groups tackle the character interaction and their investigators' fate.

I was immensely honored when *Scritch Scratch* was chosen to be Chaosium's contribution to Free RPG Day in 2018. Since then, the scenario has been revised to include additional information and support for Keepers and players, but at its heart remains the creepy nursery rhyme I woke up singing to myself all those years ago. Enjoy!

**Lynne Hardy**
2021

*Opposite: A game of Call of Cthulhu in session*

# SCRITCH SCRATCH

*What terror lurks within the gloomy woodlands surrounding a sleepy English village?*

This scenario is for two to six players and can be played in a single session. Set in the modern-day, in a quiet valley somewhere in the north of England, the adventure concerns the demise of an age-old tradition in the quaint village of Muscoby and the consequences of forgetting the Old Ways.

## THE INVESTIGATORS

"Six pre-generated investigators are provided for use with this scenario—sheets for each are provided at the end of this book. As an option, the Keeper may grant the players 70 points to bolster any of their investigator's skills and personalize the characters.

- **Paul Martin:** a former industrial chemist turned cleaner. Vain and a bit of a know-it-all, Paul runs his company with help from his wife, Shirley, and, on occasion, his nephew, Simon Johnson. He is restless and dissatisfied with his life, and hopes the "fly-on-the-wall" reality documentary crew following him around will garner him the recognition he feels he deserves.
- **Shirley Martin:** as a young woman, Shirley had high hopes of becoming a professional actress. But marriage, and having to raise her late sister's son, Simon, soon put paid to any thought of that. But, with the arrival of Manda Peterson and her film crew, perhaps there's still time to reignite the old acting career.
- **Simon Johnson:** struggling through a chemistry degree because he knows that's what his Uncle Paul wants, Simon would much rather be studying photography and film-making. He feels he owes the Martins everything, though; after all, they did raise him as their own after his parents drowned when he was a small boy.
- **Manda Peterson:** an up-and-coming television producer, Manda knows she has to work twice as hard as any of her male colleagues to get the job done, but she's ready for the challenge. While following a cleaning crew around is hardly glamorous, Manda suspects it could be a career-defining piece of work, especially as it's pretty clear that all is not well within the Martin family.
- **Tom Chambers:** a surly veteran of the television industry, Tom used to be a good cameraman, before he got fired from his last job for faking paranormal activity live on air. Now he's been reduced to working with the "C" team on this pointless documentary. Still, if he can keep his nose clean, it might be a means to an end.
- **Ellie Stamford:** recently graduated from university with a degree in sound engineering; this is Ellie's first job in the industry. Like Manda, she feels she has something to prove, especially to all those who think she would be better off in front of the camera rather than standing next to it with a boom microphone.

**Keeper note:** if the idea of a reality TV crew following the Martins about is a little too far-fetched for you and your players, or doesn't really suit your setting, then you could also tweak the investigator backgrounds so that Simon has finally had the courage to transfer from his chemistry degree to a film and

### ALTERNATIVE SETTINGS

While this scenario takes place in a remote part of England, the events contained therein could easily happen in any isolated location in any part of the world. Rats get everywhere, and while the Green Man symbolism is predominantly associated with Europe, there are leafy-headed representations of gods and spirits to be found all across the globe. Moving the scenario to a more familiar or convenient location requires a little bit of work on the Keeper's part to ensure the setting remains internally consistent, but the overall themes of blood sacrifice and wild nature remain the same wherever it takes place.

*Opposite: Old Gurteen catches a pair of rats*

television production course, making Manda, Tom, and Ellie fellow students who are accompanying him to get footage for their final year project. They don't all have to be "college-age," either—Tom, for example, could be a mature student, retraining after losing his blue-collar job elsewhere, or Manda could be their college lecturer or a postgraduate student supervisor.

If your players are creating new investigators, ideally, they could all be working as part of a single organization, such as a local authority evaluation team, members of a historical society, or an academic department interested in the village's Anglo-Saxon church and its unusual decorations and stonework. Alternatively, they could be a group of friends traveling through Muscoby on their way to the region's more famous beauty spots. They might even be a team of police and forensic officers investigating a disappearance in the woodland above the village—for further advice on this option, see **Alternative Beginnings**, page 10.

***Suggested useful occupations***

- **Council Evaluation Team:** Accountant, Elected Official, Craftsperson (to assess repairs), Laborer, Scientist (Biologist, Botanist), Secretary
- **Historical Society:** Antiquarian, Author, Book Dealer, Journalist, Member of the Clergy, Librarian, Museum Curator, Researcher
- **University Department:** Archaeologist, Professor, Researcher, Student
- **Tourists:** Any occupation would be suitable—they are on holiday, after all!
- **Criminal Investigations Team:** Photographer, Police Detective, Police Officer, Scientist

## WHERE THERE'S MUCK...

While the current crop of reality TV shows in the U.S. and elsewhere is, for the most part, firmly focused on the lives of the rich and (allegedly) famous, their history in the U.K. is far more mundane. The first British example, *The Family* (Roddam and Watson, 1974), was part of the "fly-on-the-wall" category of early reality shows, where the film crew trail their subjects without directly interacting with them (for example, via interviews). Made for the BBC, the series followed the working-class Wilkins family as they went about their daily grind. Over time, many reality shows have evolved into a mixture of fly-on-the-wall documentary supplemented by directed questioning from the director/producer or intercut with straight-to-camera interviews.

With the advent of 24-hour television channels, reality shows once again became popular, in part due to the cheapness with which they can be produced, but also because of the apparently insatiable voyeuristic appetites of the viewing public. No aspect of everyday life is too weird, outlandish, or mundane to act as a subject, although sometimes the category becomes blurred with the traditional documentary or that other perennial favorite: the "lifestyle" show. Popular programs over the years include *How Clean is Your House?* (Maher and Vallance, 2003–2009), where two professional British cleaners—Kim Woodburn and Aggie MacKenzie—visited people's often squalid homes; *Dirty Jobs* (various, 2005–2012), in which Mike Rowe undertook a series of unpleasant occupations alongside their everyday practitioners; *Hoarders* (various, 2009–2013), which tackled the problems faced by compulsive hoarders in a variety of ways; and, finally, *Most Haunted* (Beattie, 2002–2010) and *Ghost Hunters* (Monahan et al, 2004–2016), which dealt with paranormal investigations.

## SIX OF ONE

If you are using the pre-generated investigators but have fewer than six players, then there are several options available to you in terms of who to include. During playtesting, we used all of the following variations to great effect:

If you have only two players, we recommend choosing Paul and Tom (so that there's a chance of capturing genuine paranormal activity on camera), although Manda and Tom work very well as a double-act, too. If you have three players, then you could either go with all the members of the cleaning crew or all the members of the TV crew; whichever team you choose having gone to Muscoby ahead of the others to recce the location. Alternatively, you could run with Paul, Shirley, and Tom, or Paul, Manda, and Tom. If you have four players, then we recommend Paul, Shirley, Tom, and Manda. There's also the option of "floating" investigators: anyone not chosen by the players is still present and jointly controlled by everyone, so their skills are available when needed. (This works well if you have only two or three players, and means you also have a replacement investigator readily on hand should anyone leave, die, or go insane before the end of the scenario.)

Whoever you choose, try to make sure that you have at least two investigators with the capacity to rub each other up the wrong way, thereby generating tension between the characters that plays out against the backdrop of death and decay they find in Muscoby.

# INTRODUCTION

Muscoby is a tiny village, nestled in a secluded valley somewhere in the north of England. Just a little too far from the closest railway line to become a commuter haven, and with a tendency to get snowed in during the winter. The village has struggled to survive in recent decades, as families have moved out to find more comfortable and lucrative lives away from the land of their ancestors. The village school was the first to close, followed by the cottage hospital (now a gift shop), and then the Post Office cum general store, which these days functions as Lucy's Tea Shoppe. At least the bright red post box is still mounted on the wall, so the tourists have somewhere to deposit their postcards.

Determined to develop the area's potential and ease congestion in the surrounding National Parks, the local Council has spent the last two summers improving the roads into the valley and establishing hiking routes through the hills and woods to link up with the region's other, more prestigious natural attractions. As a result, many of the houses in Muscoby now belong to absentee landlords, who rent them out to visitors during the summer months. Only one or two of the old village families remain; their houses are easy enough to spot—they all look like they could do with a decent helping of "tender-loving-care" (as far as the letting agents are concerned).

However, there's a fly in the Council's redevelopment ointment: Muscoby has never *not* had a rat catcher. His dingy cottage stands at the end of a lane above the village, and backs onto the woods beyond. Indeed, the rat catcher's trade is proudly displayed for all to see: strung beneath the trees, like so much sodden, maggoty bunting, are his victims. Row upon row of rat carcasses, hung by the tail until they rot and fall onto the blanket of tiny, moldering bones below.

Despite the Council's best efforts to route tourists away from the rat catcher's cottage, they always seem to end up wandering through the woods behind it as a shortcut from the official footpaths to Muscoby and its picturesque Anglo-Saxon church. The Council received numerous complaints from property agents on behalf of their clients, and no one was quite sure what to do about the matter. That is, until the rat catcher, known locally as "Old Gurteen," was run over by a trio of visiting cyclists one morning, just over a month ago. According to the cyclists, the old man suddenly appeared out of the hedgerow and stumbled into their path carrying nothing but a large sack full of dead rats. Thanking their lucky stars, the Council believes they have been presented with the perfect opportunity to get in and clean up the woods while Old Gurteen is in hospital, all under the guise of making his lonely cottage safe for his return after his convalescence.

The pre-generated investigators provided are members of a cleaning company the Council has employed to remove the general rubbish from Old Gurteen's cottage, outbuildings, and the woods adjacent to the property. Once the cleaners have cleared the residence, the Council's workmen will come to make the necessary repairs to the property. However, the Council has been less than honest with Paul Martin's cleaning team, and they, along with their accompanying film crew, have no idea of the charnel ground that awaits them. As far as Martin is aware, the Council has been generous with its fee purely because they want the job done quickly, not because there's anything fishy going on.

## WHAT'S IN A NAME?

If you are using the pre-generated investigators, be careful how you describe the Martins' occupation when handing out the character sheets—it wouldn't be the first time we've had players assume that Paul, his wife, and nephew, are actually part of a shadowy organization that cleans up after covert operations, rather than a small, private company that tidies up rubbish for the local Council!

## WHEELS WITHIN WHEELS

In one playtest, the investigators became convinced that the Council had set them up as sacrifices to appease the Green Man! This suspicion arose due to the lack of information provided to the Martins about the cleaning job. But, it's not so sinister—it's purely the Council attempting to get the job done as cheaply as possible. Admitting what's there to the cleaners up front would cost them a lot more money than they're currently paying Paul Martin, although he may well wish to renegotiate the terms of his contract once he discovers the reason for the Council's apparent "generosity."

## ALTERNATIVE BEGINNINGS

If you are not using the pre-generated investigators, the players could take on the role of the Council evaluation team sent in to determine what work needs to be done to the cottage before Gurteen is discharged from hospital. If so, some members of the team will be aware of the grisly decorations awaiting them behind the cottage, but by no means everyone needs to be. Whether or not they see fit to enlighten their colleagues before they arrive is entirely up to them. The team has access to Gurteen's keys, which they retrieved from under the flowerpot by his front door after the accident. (Gurteen only ever locked his back door, the one that faces the woods, but the Council has taken to locking everything, just in case.)

If the players are members of a historical society or academic researchers, they may have stumbled across the rats and Gurteen's cottage while visiting the nearby church, or come in search of Muscoby's legendary rat catcher and his gruesome charnel ground—there is a locally infamous children's rhyme associated with the valley that could certainly have piqued their interest (see **Handout: Scritch Scratch 1**). It's even possible that whispers have gotten around on the occult underground concerning the hanging rodents, attracting an altogether different set of researchers. Under such circumstances, access to Gurteen's cottage is through the mysteriously wide-open back door. (Which should, of course, be locked…)

If the players are part of a criminal investigation team, they have been called to Muscoby either because a tourist has vanished while hiking in the woods, or because one or more members of either the Council evaluation team or the cleaning and film crew have disappeared. At a later point in the scenario, the Keeper should ensure they stumble across the desiccated bodies of such missing people. As with the Council team, access to the cottage is with Gurteen's keys. Unless, of course, the missing person happened to wander off with them.

## WHAT'S REALLY GOING ON

Muscoby really has never *not* had a rat catcher. Since time immemorial, someone in the valley has been responsible for capturing the area's vermin and offering up their bodies in tribute to the ancient god of the woods, the Green Man (in this scenario, a manifestation of the Crawling Chaos, Nyarlathotep). As long as the sacrifices are made, the trees slumber, their branches twitching in their sleep, even when there is no breeze—which only adds to the spooky and unpleasant atmosphere beneath the woodland's eaves.

*Handout: Scritch Scratch 1*

Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.

Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail

Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .

### THE REAL GREEN MAN

Originally known as "foliate heads" until Julia, Lady Raglan, renamed them in her article "The Green Man in Church Architecture" (*Folklore Journal*, 1939), the true "roots" of these leafy faces are uncertain. Although predominantly thought of as a European phenomenon, with its heyday between the 12th and 15th centuries CE, far older examples from the Middle East and Asia, possibly dating back to at least 300 BCE, are also known. Frequently found as stone carvings in churches and other ecclesiastical buildings, there is no one defining style of green man—some have faces made entirely of leaves, whereas others have only their hair, eyebrows, and beards depicted as foliage; some are seen to spew vines and branches from their mouths, eyes, or nostrils (the so-called "uttering" or "disgorging" heads, a form particularly popular in Britain), whereas others do no such thing. Just what the green man represents is as ambiguous as its appearance—it may be a pagan nature spirit or god co-opted by Christianity; a symbol of fertility, death, and/or rebirth; or a purely decorative feature akin to a gargoyle or grotesque.

No one knows when the Gurteens took on the mantle of responsibility, but the family Bible (see **Old Gurteen's Cottage: The Parlor**, page 18) shows that they've been in the valley for at least 200 years; the Gurteen headstones in the churchyard actually date back at least another 150 years. Old Gurteen never married and, despite many attempts to train an apprentice, he is the last of Muscoby's rat catchers. Now that he's in hospital and the daily offerings are no longer being made, the woods are beginning to wake and go in search of their own food…

### Scenario Structure

*Scritch Scratch* is presented as a series of locations that the investigators are free to move between in any order they wish. The final confrontation with the Green Man should not take place until they have uncovered the strange history of Muscoby by visiting Gurteen's cottage, the church, and either the Golden Ram or the Library and Museum, both in the nearby market town of Appleford (page 22). Then, as soon as a suitable occasion presents itself (such as in the woods, in the church, or the cottage), the spirit of the land appears to forcibly extract sustenance from the hapless investigators.

### How to Approach This Scenario

Although this is a sandbox scenario, the investigation may flow more smoothly for inexperienced players if the Keeper encourages them to have their characters visit Old Gurteen's cottage as quickly as possible. This way, they are aware of the macabre practices at the heart of the story and can make choices on where they go next based on that discovery. You could always start *in medias res* at the cottage's front door, which ensures the players take this approach (see **Old Gurteen's Cottage**, page 17). Also, if you are using the pre-generated investigators, don't be afraid to let the film crew wander off to shoot additional footage elsewhere while the Martins explore the apparently "boring" house. After all, it's a staple of most horror stories that the party splits up somewhere along the line!

**Keeper note**: the investigators don't have to visit every location described in order to find out what they need to know. The clues can (and should) be moved by the Keeper to where the investigators are interested in visiting, rather than forcing them to talk to everyone mentioned—especially if playing the scenario in a single session. Guidance on shifting important information around is provided in the relevant sections.

## DRAMATIS PERSONAE

There are several non-player characters (NPCs) the investigators can turn to when searching for clues. Refer to **Appendix A: Characters and Monsters**, page 27, for their statistics as needed.

### Mrs. Lucy Albright

- Proprietress of Muscoby's struggling teashop.

Mrs. Albright decided to make a fresh start seven months ago after a painful separation from her husband of over 25 years. She let him buy her out of the catering business they ran together in the city, and set up her own little café in what she thought would be a picture postcard village. Always a fan of local history and determined to make new friends, she joined the Appleford Historical Society and only then learned of Muscoby's rather unsavory reputation; something the estate agent had kept very quiet about before she signed on the dotted line to buy the old Post Office. Still, she's here now, and might as well make the most of it.

### Mrs. Joyce Deakins

- Head librarian, curator of Appleford's dusty museum, and secretary of the town's Historical Society.

Mrs. Deakins and her mousey husband, Arthur, have run the Appleford Historical Society together for the last 40 years, give or take. A proud resident of the ancient market town, Mrs. Deakins has rarely set foot outside the county, which she considers to be the finest on Earth. Or, at least, it would be, were it not for the rat catcher of Muscoby and his dreadful nursery rhyme. Despite her normally rational mindset, something about the *Scritch Scratch* rhyme and the dead rats hanging in the Muscoby trees stirs a primitive dread in her, which can bring on her angina if she thinks about it for too long.

### Old George

- Former resident of Muscoby, now can be found propping up the bar of the Golden Ram in Appleford, and telling tall tales to anyone who will listen. For the price of a pint, of course.

Mr. George Fletcher, Sr., like many of his generation, barely set foot outside of Muscoby during his youth—it just wasn't done. But now, as Old George, he's glad to be away from the place and its cursed woods, and relieved that his grandchildren can grow up without fear of looking over their shoulders to see if the trees are coming for them. Part of him, though, misses Muscoby, but he has absolutely no desire to go back there for a visit, however fleeting.

### Young George

- Old George's son and long-suffering landlord of the Golden Ram in Appleford.

Although christened in Muscoby's church as George Fletcher, Jr., everyone knows the mostly genial landlord as Young George. With a ruddy face and a stubbly beard, Young George took on the Rat Catcher's Arms from his wife's father when he retired.

*Mrs. Lucy Albright*

It was that, or leave the village. He wouldn't have minded so much, but his widowed father wanted to stay. At least, until this summer, when both his wife and dad declared it was time to make a home in a different valley. He really doesn't miss Muscoby and its weird woods at all.

### Old Gurteen

- Muscoby's former rat catcher, now in hospital in Appleford.

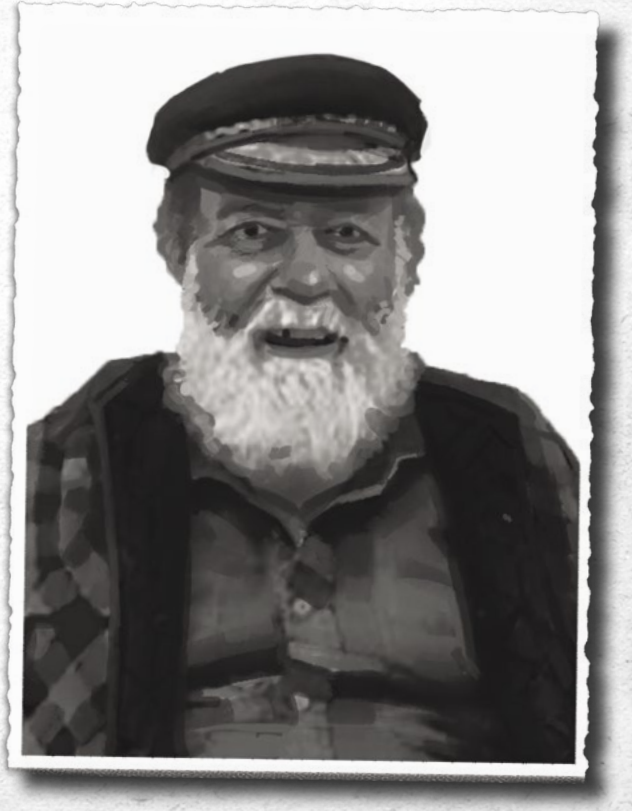
Once a large, sturdy man of quiet disposition and steadfast determination, Gilbert Oswin Gurteen is now a shadow of his former self. Driven mad by the knowledge of what will happen to Muscoby if he does not keep up the daily tribute to the Green Man, he plots and schemes to escape from hospital, hoping against hope that it is not too late to stop the trees from waking and claiming the lives of innocents.

### The Green Man

- A manifestation of the Outer God Nyarlathotep residing in Muscoby.

A once widely worshipped avatar of the Crawling Chaos, in his fully realized form, the Green Man appears as a humanoid figure made completely out of twisting, writhing foliage. In Muscoby, he prefers not to manifest fully, but to attack from representations of himself, be they print, wood, or stone. However, if he suspects his prey is escaping, he makes every attempt to stop them, including taking on his full floral form.

*Mrs. Joyce Deakins*



*Old George*

The residents of Muscoby do not worship him directly anymore, but the folk memory of something dangerous in the woods has kept the rodent sacrifices coming, holding him at bay since time out of mind. Indeed, the woods behind Old Gurteen's cottage form a tether for the Green Man, and if they should be burned down, the tether might be broken, freeing the area from his presence once and for all.

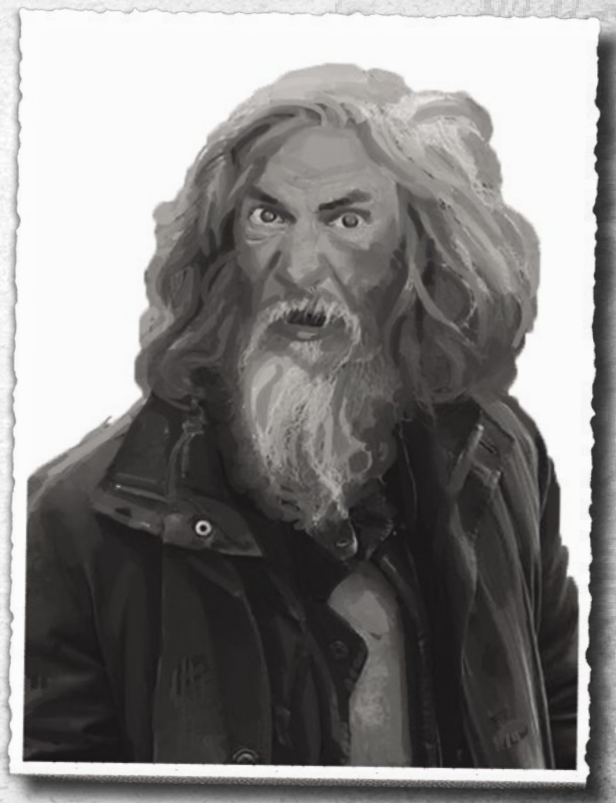
*The Green Man*

# MUSCOBY

The road leading to Muscoby is fairly new, but the route through the steep hills as it wends its way up to the village is an ancient one. Once through the pass and over the crest of the hill, the village can be seen laid out in the valley below, although it's hard to make out too many details through the steadily falling drizzle. A rather oversized car park (also new) marks the entrance to Muscoby. The single main road snakes up through the cluster of houses that form the village before petering out into little more than a lane as it nears the woods on the far side of the valley. A small church squats in the middle of what appears to be a field about half a mile (800 m) from the main village (see **Handout: Scritch Scratch 2**).

It is late summer when the investigators arrive, almost the end of the holiday season, and only a few cars sit quietly in the car park as they drive past. If the investigators feel the need to stop and inspect the car park, a large, brightly colored public information board points out that Muscoby

*Young George*



*Old Gurteen*

## THE MOUSEMAN

Born in the late 19th century, Robert Thompson lived and worked in the North Yorkshire village of Kilburn. The son of the village carpenter and joiner, he was briefly apprenticed as an engineer before taking up his father's trade, becoming a proficient carpenter and stonemason, who exported his handcrafted oak furniture worldwide by the late 1920s. Although it doesn't appear on every piece of work created by Thompson or his workshop, the mouse became the company's symbol, having first appeared in 1920. As a result of this murine marker, Thompson became known as the Mouseman. This practice continues, with Robert Thompson's Craftsmen still going strong today.

## MOBILE PHONES IN MUSCOBY

Due to its out of the way nature and the relatively recent drive to modernize and develop the area, cell phone coverage in Muscoby is patchy, to say the least. If an investigator wishes to use a mobile device, say to call for help or search the internet for more information, then ask for a **Luck** roll. If successful, they have enough bars to make contact with the outside world.

If the investigators want to call someone the old-fashioned way, there is a solitary red phone box next to the Rat Catcher's Arms. It only accepts coins and was never fitted with a card reader so, again, a successful **Luck** roll is required to have the right change to hand. A successful social skill roll should be enough to get Mrs. Albright to let the investigators use her phone, if they can convince her that the call is suitably important.

stands in an area of outstanding natural beauty, which might be hard to believe given the damp grayness of the day. It also briefly mentions the village's historic Anglo-Saxon church and its many stone mice, thought to have inspired Robert Thompson, the so-called "Mouseman," to adopt his signature carving.

If the investigators are part of a team sent here by the local council, then they have instructions on how to reach Old Gurteen's cottage. If, on the other hand, they do not know where Old Gurteen's cottage is, then they may need to ask for directions. Perhaps the most obvious place is Lucy's Tea Shoppe, on the site of the former village Post Office.

## LUCY'S TEA SHOPPE

A wooden picnic table, covered with a red and white gingham tablecloth held down by hand-painted pebbles, stands on a patch of stone flagging in front of the Tea Shoppe. The old sign for the Post Office can clearly be seen on the wall above the still remaining red-painted postbox. Given the unseasonably cold and wet weather conditions, it is hardly surprising that the table sits empty.

Entering the teashop rings a brass bell hanging from the doorframe. Inside the café are several tables, all covered with the same cheery gingham fabric as the picnic table outside, and each decorated with a jam jar of fresh flowers. Local artists' watercolor paintings, as well as china plates from over a dozen different services, cover the walls. It looks very much like the archetypal idea of a quaint British teashop, even down to the rows of large brown teapots on the dresser behind the service counter. The smell of fresh baking fills the air.

A middle-aged woman with dusty blonde hair appears from what must presumably be the kitchen in response to the doorbell. Depending on the time of day, one or two of the tables may be occupied by late-season tourists, tucking into bacon sandwiches, tea and cake, or a hearty ploughman's lunch, all thankful to be out of the rain. As they are British, they steadfastly refuse to acknowledge the new arrivals.

The woman is Mrs. Lucy Albright. She opened the café just after Easter this year, ready for the start of the tourist season. If asked, she knows the way to Old Gurteen's cottage, but a successful **Psychology** roll spots the tense note in her voice when she talks about the place. Pressing her about the matter requires a successful social skill roll, such as **Charm** or **Persuade**. If such rolls are pushed and failed, Mrs. Albright takes offense and, while not actively turning her new "customers" away, will take on a terse and matter-of-fact manner, serving food and drinks as requested with the bare minimum of grace.

If such rolls are successful, Mrs. Albright reveals, in a hushed tone, that Old Gurteen's revolting habits have been garnering the village a bad reputation and driving away visitors. She admits that she's barely managed to break

even despite the lovely summer sunshine, and now that the weather's taken a turn for the worse, it's even harder to make ends meet. Unless the investigators achieved a Hard or Extreme success when questioning her, she won't discuss exactly what the "revolting habits" are in front of her other customers, who she eyes warily throughout their conversation. If they did, she beckons the investigators toward the counter and out of earshot of the tourists.

"*You know he was the village's rat catcher, right? Well, let's just say, he didn't believe in discreetly dealing with what he caught.*" She shudders. "*Disgusting. Utterly disgusting.*" Beyond that, Mrs. Albright won't elaborate any further. If pressed, she simply says, "*Well, go look for yourself.*"

If the investigators visit the Tea Shoppe after they've been to Old Gurteen's cottage and seen the macabre woodland bunting for themselves, Mrs. Albright can point them in the direction of the Appleford Library and Museum, and the Golden Ram as good places to hunt out more information about the valley's history. She briefly got to know both Old and Young George before they moved to Appleford at the beginning of the summer and mentions the pair know much about the village's history. Their former pub, the aptly named The Rat Catcher's Arms, has been closed for "refurbishment" ever since, as the brewery is having a terrible time finding anyone new to take it on.

# MUSCOBY VILLAGE CHURCH

As the investigators make their way up the road above the village, they spot a wooden signpost next to a "kissing gate" in the hedgerow (a gate that allows only one person through at a time). Carved neatly into it are the words "Public Footpath" and "Historic Church ½ mile." A track leads across a field full of grazing sheep towards Muscoby's ancient village church a short walk away.

The church itself is half-hidden among yew trees and set apart from the woodland that sweeps along this edge of the valley, and which joins with the trees behind Old Gurteen's cottage (see **Handout: Scritch Scratch 2**). A footpath (unofficial) runs between the two locations. The walled churchyard surrounding the building is full of old gravestones; some toppled, others barely legible thanks to the unrelenting action of the British weather over countless years. Entry into the churchyard is through a lych-gate (a roofed entranceway).

Checking the gravestones for names identifies four or five families that appear to have resided in Muscoby for centuries. Gurteen is one of them, as is Fletcher.

**Keeper note:** if the investigators checked the old brass licensee plate above the door of The Rat Catcher's Arms before venturing to the church, they know that the former landlord was named Mr. Geo. Fletcher, Esq., more commonly known as "Young George."

## Church Exterior

The church is very old. Investigators with the **History** skill above base can hazard a guess that it has been here for at least 1,400 years (no roll required). There is no bell tower, just a brass bell mounted under a canopy at the church's west end. The narrow stone building has a tiny porch on its southern wall and what appears to be an extension at the eastern end—those with a knowledge of architecture or the Anglican Church know that this most likely contains the high altar (peering through the dark green stained-glass window in the eastern wall confirms this).

If studying the exterior walls more closely, those with a knowledge of history or architecture are certain that much of the stone used in the church's construction is far older than the building itself. In addition, many of the building's stones are marked or carved with unusual symbols. A **Language (Latin)** or **History** skill at 10% or more (no roll) identifies some of these strange inscriptions as Roman in origin, although a proper translation is impossible due to the degree of weathering the stone has suffered over the intervening centuries. Oddly, there also appear to be lyres and rudimentary bows carved into the stonework in places; a successful **History** roll reveals these to be the symbols of the Greco-Roman god, Apollo. A Hard success calls to mind the fact that one of Apollo's many avatars was called "Apollo Smintheus," the Lord of Mice, who was either a bringer of plague or an ancient agricultural god who protected crops against rat infestations.

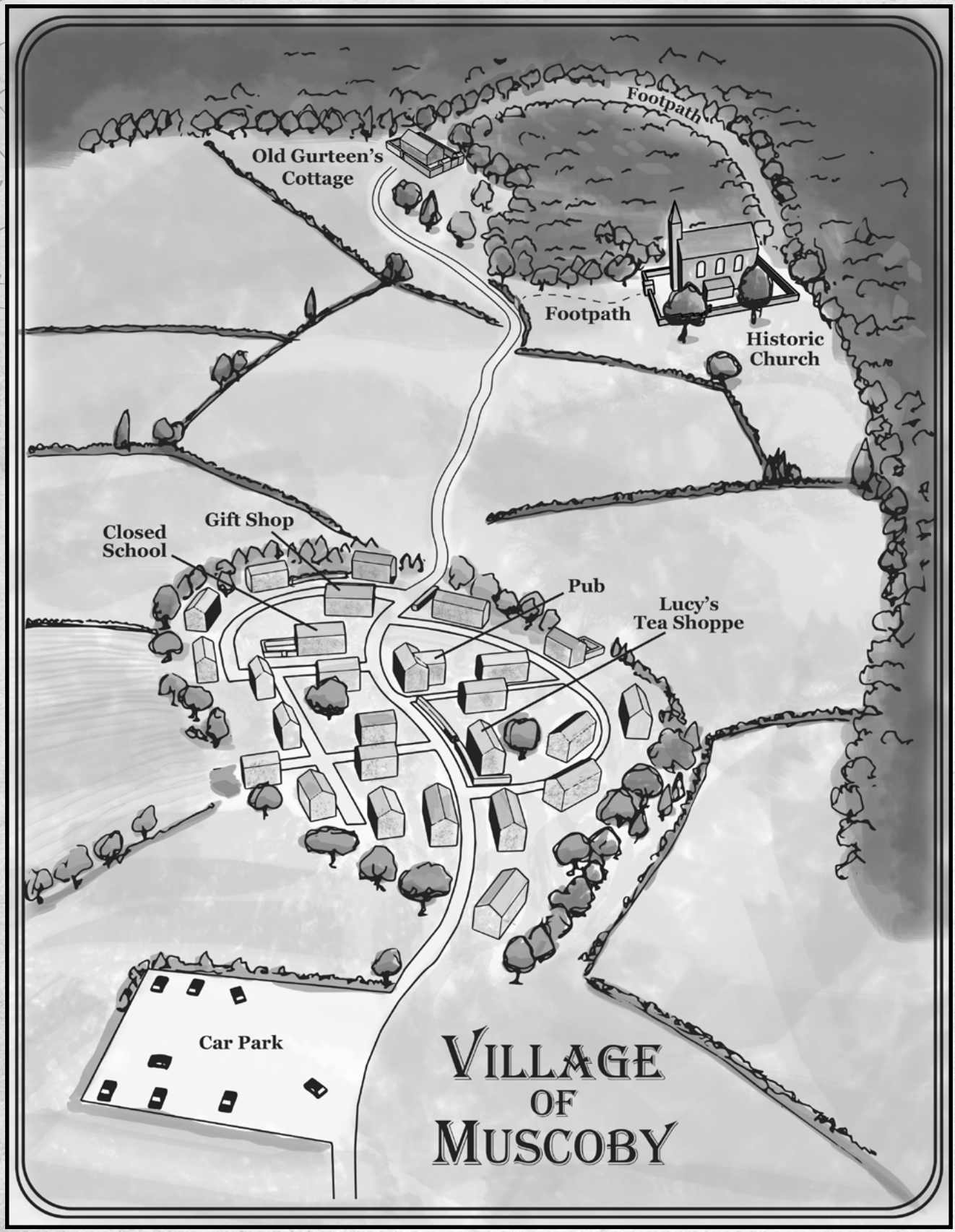
## Church Interior

Inside the church porch, on a decaying noticeboard, are a few faded, handwritten announcements. One is for the previous year's village fete, while another contains the service roster for the current year. Like many isolated village churches, there is no longer a weekly service here; the vicar for the overarching area instead rotates between parishes and their churches on a regular basis. At Muscoby, there seems to be only one morning service a month now, although, going by the size of the building, the church can never have had a huge congregation, even in its heyday. The heavy, studded oak door into the church is not locked.

Inside is a simple nave. Folding wooden chairs are stacked against the walls, which are mostly bare, apart from a carved frieze depicting cavorting rodents, which runs across the windowless north wall just above head height. The window and door surrounds are also carved with mice and rats of varying sizes; their beady eyes watch the investigators in quite literal stony silence. A small bookshelf by the door contains a dozen-or-so hymnbooks and orders of service. They smell of damp and have obviously been nibbled on by something.

While in the church, a successful **Listen** roll identifies the unmistakable sound of something small skittering about, although hunting for the culprit finds nothing besides a few mouse droppings and a lot of cobwebs.

*Handout: Scritch Scratch 2 (Keeper Version)*



***A Mousey Connection***

Confronted by the sheer number of murine watchers, permit anyone with **Language (Latin)**, **History**, or **Science (Biology** or **Zoology)** at 10% or more to make a skill roll. A success identifies that the Latin word for mouse is "*mus*," which is presumably where Muscoby's name originates. For whatever reason, this valley appears to be more than a little obsessed with rodents. If no one has the relevant skills, then Mrs. Deakins at the Appleford Library and Museum (page 23) can enlighten the investigators later.

### Stone Watchers

A heavily carved stone font stands close to the middle of the western wall. It does not depict members of the Muridae (rodent) family, but is instead festooned with rampant vines, which crawl across its surface and reach deep into the bowl. Strange faces, reminiscent of the green man, peer out from between the leaves. The carvings on the font are heavily worn and the style is quite naive, suggesting that it, like many of the stones in the wall, predates the church by a significant margin. The font does not have a cover.

Another, much larger green man face glowers down from the wall above the archway leading through to the high altar at the east end of the church. Cleverly fashioned from nothing but carved leaves, the thing's eyes seem to stare right through anyone who looks at it. Its lips are curved into a mocking smile. A successful **Science (Biology** or **Botany)** roll identifies the artfully wrought greenery as representing oak leaves. Those with a knowledge of history, occult, or architecture know that, while green men are often found in Medieval churches, such a massive example is very rare indeed. The stained glass window above the high altar—the only such window in the building (all the others are plain glass)—also appears to depict a green man. In fact, apart from the hymnbooks and the simple metal cross on the altar, there is little sign that this is actually a Christian place of worship.

**Keeper note:** as odd as the church may seem, it commemorates the relationship between Muscoby, its rodents, and the Green Man, even though all bar Old Gurteen have pretty much forgotten what the nature of that link is. Without the rodents' deaths, the Green Man would have devoured the valley long ages past and here, within the ancient chapel, the rats and mice keep a careful watch on the sleeping deity, while his visage hovers over the congregation, a carved reminder of the ever-present threat he poses to the village.

**Keeper note:** if the investigators have visited Old Gurteen's cottage and also spoken to Old George in the Golden Ram in Appleford before arriving at the church, then provided the story has reached a satisfying point for it to take place, the following occurs: As the investigators attempt to leave the church, the Green Man (page 28) takes possession of his stony avatar and attacks with his life-sucking vine whips. See **End Game**, page 25, for details on how this scene might play out.

## OLD GURTEEN'S COTTAGE

Old Gurteen's cottage is perched at the end of the lane from the village and backs up against the woods. From the outside, the single-story cottage doesn't look as if it needs much doing to it. The front garden is a little overgrown but the white wooden gate is in good repair and the hedges were obviously trimmed a couple of months' ago.

A short front path leads up to a whitewashed step and a dark green front door. There is a tiny pane of bullseye glass in the door, which is all but impossible to see through clearly. Peering through the netting on the window to the right of the door reveals a neat, if very old-fashioned room—probably the formal parlor judging by the decoration (see **Handout: Scritch Scratch 3**). The window to the left of the door is similarly shielded by net curtains; peering through them, it looks to have been a dining room at some point, although the table is groaning under the weight of stacks of newspapers and magazines.

*The green man in the church*

## Entering the Cottage

If the investigators enter the cottage via the front door (remember, they'll need the key), then permit them a **Spot Hidden** roll. If successful, they realize that there is a distinct lack of junk mail beneath the letterbox—odd for a house that's been left unattended for a month. The hallway contains a side table; the obvious place to put letters if someone had collected them, but also strangely empty besides a crocheted lace doily, yellowing with age. Various faded prints hang on the walls depicting what seem to be local scenes—rustic buildings, tasteful landscapes, and the like—but it's hard to tell if the investigators aren't locals themselves. Moving one of the framed prints shows the ghost of the frame on the wall beneath. The house obviously hasn't been decorated in a very long time. There is no sign of a telephone.

## The Parlor

To the right of the front door is the parlor. A tiled fireplace is set into the outside wall opposite the room's door; a large mirror in a heavy gilt frame hangs above it. A single photograph, in an ugly frame, sits on the mantelpiece. It shows a couple in 1950s-style clothing standing behind a young boy of around seven or eight years of age. Astute investigators may wish to hazard a guess that this is Old Gurteen and his parents.

A white leather sofa, covered with a tiger skin rug (thankfully fake), and two matching armchairs provide the parlor's seating. The other furniture in the room consists of a bookcase (against the wall opposite the window) covered in china ornaments and pieces of crystal, and a low, glass coffee table in front of the sofa, on which rests a huge, black leather-bound book.

### *The Black Book*

Examining the book on the coffee table reveals it to be the Gurteen family Bible. A detailed family tree is drawn across several pages, tracing the family back to the turn of the 19th century. In addition, there are several charming pencil sketches of people who must be Old Gurteen's ancestors. Checking the date of Gurteen's birth reveals that he was born in 1945 and his full name is Gilbert Oswin Gurteen.

Carefully paging through the book reveals several pressed flowers (now faded with age) and locks of hair. A few pages have been marked with strips of ribbon, including the Book of Samuel, at the point where the Philistines craft golden rats as compensation payments to the Israelites for having stolen the Arc of the Covenant.

## The Dining Room

The room opposite the parlor couldn't be more different. Whereas the parlor doesn't appear to have been touched for years (other than for a spot of dusting), the dining room shows more recent activity. The sturdy, old-fashioned table in the center of the room is covered with scrapbooks and stacks of newspapers and magazines. A pair of scissors, a pot of foul-smelling glue, and a brush (stiff with dried adhesive), lie between the various piles.

Flicking through the scrapbooks reveals a huge collection of articles and pictures of rats, mice, and gerbils, including fairy stories, fiction, scientific articles, and adverts for poison and traps. They go back decades, and some of the oldest are annotated in a child's handwriting. The scrapbooks also contain numerous drawings of rodents and designs for traps. Interspersed between the murine materials are pictures of the green man, along with a few associated stories and articles, although these are fewer in nature (refer to **The Real Green Man**, page 10, as needed).

On the wall above the fireplace—the twin of that in the parlor—hangs a painting of the green man. The style is relatively crude but effective, and anyone who has been to the village church recognizes it immediately as the head above the archway to the high altar. Rendered in various shades of green, the eyes and smile are just as unsettling as those of its stone counterpart.

A few photograph albums are tucked away in the sideboard that stands against the wall opposite the window; call for a **Spot Hidden** roll unless an investigator states they are specifically searching through the sideboard. Although there are some images from before the Second World War, most of the pictures date to the 1960s and '70s, going by the fashions. None of them seem to be of anywhere other than the valley. There also don't appear to be any photographs from the last 20 years. Crosschecking with the family Bible highlights that the photographs stop with the death of Gurteen's parents.

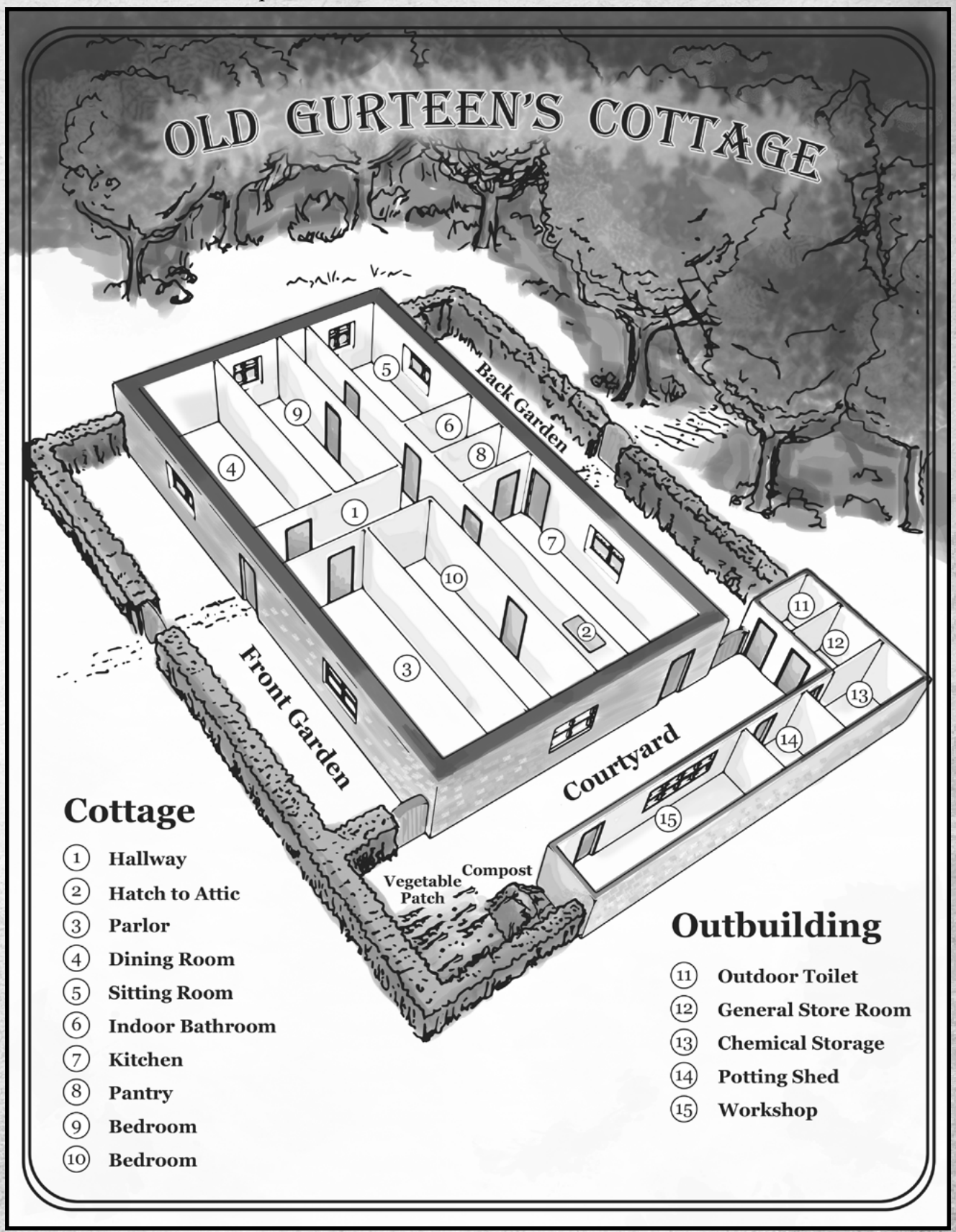
**Keeper note:** if the investigators have already visited the church, as well as either the Golden Ram or the Appleford Library and Museum, and have thoroughly explored the rest of the cottage and the woods, then the painting of the green man in the dining room acts as the portal for the Green Man as soon as it becomes dramatically appropriate for him to reveal himself. See **End Game**, page 25, for details on how this scene might play out.

## The Bedrooms

The bedroom behind the parlor also appears to have been untouched for decades. Checking the clothes in the twin wardrobes reveals a man and woman's attire, presumably belonging to Gurteen's parents, all from the latter years of the 20th century. A dressing table has an antique silver vanity set (brush, mirror, and comb) on it, as well as several tubes of lipstick and compacts of pressed powder, all cracked and brittle with age. Another family picture rests on a bedside table.

The bedroom behind the dining room appears to be Old Gurteen's. The wardrobe and drawers contain well-worn and

*Handout: Scritch Scratch 3 (Keeper Version)*



heavily patched clothing. Piles of old paperbacks, mostly ex-library books from Appleford, are stacked beside the single bed with its dingy green, candlewick bedspread. The books appear to be evenly split between romance novels and Westerns, and are a refreshing change from the rodent-themed scrapbooks next door. The only exception appears to be a rather dog-eared copy of James Herbert's *The Rats*, which has multiple page corners turned over and quite a few of the more stomach-churning passages underlined in pencil.

With a successful **Spot Hidden** roll, investigators notice that there is a hatch in the hall ceiling outside Gurteen's parents' room. A set of ladders in the workshop in the courtyard (page 20) allows access to the attic, if the investigators wish to explore further (refer to **The Attic**, following).

## The Attic

Opening the attic hatch releases a cloud of dust straight into the face of whichever investigator is at the top of the ladders. The hatch is only wide enough to permit access to one person at a time. Assuming that they either have a torch with them, having located the one in the cutlery drawer in the kitchen, or have just turned on their smart device to use in lieu of an actual torch, the attic is revealed to be a cold, shadowy space. It stretches across the whole of the cottage, but there is only room to stand up fully along the center, where the roof is at its highest.

Shining some light around identifies a hot water tank, numerous tea chests and suitcases, and piles of old newspapers. Clambering up into the attic and safely navigating along its joists requires a successful **DEX** roll, as only the area where the boxes and cases are stored has been properly floored. Failure indicates that the investigator has slipped, and most probably put their foot through the ceiling of whichever room they were over at the time.

The tea chests contain old toys and books. The suitcases contain, amongst other things, various pieces of children's clothing for different ages, an immaculate suit, a wedding dress (carefully wrapped in tissue paper), and a small album of wedding photographs (Gurteen's parents). There is little else of interest up here.

**Keeper note:** a successful **Spot Hidden** roll while searching the attic convinces the investigator that they have seen a pair of tiny reflective eyes as they flash their light around the room. Going back to the spot where the eyes were seen reveals nothing—either it was a trick of their imagination or the little critter has moved on. A successful **Listen** roll identifies skittering, scratching sounds (like those heard in the church). Hunting for evidence of mice, such as nibbled newspapers or droppings, reveals no sign of their presence.

## The Sitting Room

Opposite Old Gurteen's bedroom is the sitting room; a far less formal place to sit of an evening after his work was done. There is no television, only an old radio that is resolutely analogue (and so unable to pick up anything at all these days other than static) and a small turntable, beside which is stacked a pile of LP records and singles; there are even a few 78s. Like the photographs, there is little dating beyond the late 1970s. More romance novels and Westerns are on the bookshelves, along with tomes on carpentry, DIY, and cookery.

Next door, though accessible only from the hallway, is an indoor bathroom that was obviously carved out from the sitting room at some point in the past. The bathroom suite is white (thankfully) and spotlessly clean (ditto).

## The Kitchen

The kitchen is possibly the most outdated room in the whole house. Its sturdy gas cooker (oven and hob), complete with a cast iron kettle, looks as if it should have been condemned years ago, as does the evil-looking boiler hidden in the cupboard to one side of the sink. The view from the sink to the woods beyond is obscured by high hedges, far taller than those at the front of the property. A pot of wooden spills (tapers) and a large box of matches sit beside the cooker.

There are two doors into the kitchen from the outside: one from the back garden, and one from a courtyard at the side of the house. A pair of shoes sits in a rusting old tray lined with newspaper, just inside the door to the courtyard. The doormat is threadbare and still has traces of dried mud clinging to it.

There are only two other things of note in the kitchen: the pantry, which is mostly full of tins—many of them of indeterminate age and contents—and an enamel bread bin with the moldering remains of a loaf inside; and the refrigerator, tucked underneath one of the benches. It contains a tiny icebox with a forlorn tray of ice-cubes, and a sour bottle of milk.

**Keeper note:** if the investigators are playing the cleaning and film crew, there is little, so far, to indicate that their services are required at all, and certainly nothing to explain the generous fee they're being paid. All that begins to change, though, as they explore the courtyard and the woods.

## The Courtyard

Accessible either from the kitchen or via gates to the front and back gardens, the courtyard is flanked by an L-shaped range of buildings, partitioned into several separate "rooms." The only remaining features of the courtyard are the vegetable patch in the southern corner, and its adjacent compost heap, which has a large metal garden fork stuck into the top of it.

One building, nearest to the kitchen door, contains the old outdoor toilet. Judging by the slightly damp toilet roll hanging from a piece of string on the back of the door, it's still in full working order. The room next to it appears to be a general store room, with coils of rope and wire hanging neatly from nails in the wall, and logs stacked tidily beside a couple of sacks of coal.

In the corner room is what appears to be a chemical storage area, with dark brown bottles, metal tins, and canisters arranged neatly on wooden shelves. A successful **Science (Biology** or **Chemistry)** roll identifies the contents of the room as a mix of poisons and herbicides, many of which have been illegal to own or use for years. The labels are missing from some of the corroding tins, so goodness only knows what horrors lurk within. Next to the chemical store is a potting shed, full of plant pots, garden tools, seed packets, and bags of compost and sand.

The largest room in the courtyard range is the workshop. Peering through its windows reveals shelves and benches stacked with tools and what appear to be animal traps of all shapes and sizes. Entering the workshop uncovers yet more devices for killing things—all the way up to rusted mantraps hanging by their chains from the rafters. A small forge stands against the back wall, behind an anvil and a grinding machine; everything Old Gurteen could possibly need to keep his tools and traps in working order.

*The Green Man*

**Keeper note:** any investigator poking around the traps should make a **Luck** roll. Failure indicates that they have inadvertently activated the trap they were looking at, causing 1D3 points of damage to their fingers or toes. A pushed and failed skill roll in the workshop could also trigger a trap (the larger traps causing between 1D4 to 1D6 damage, depending on the cruelty of the Keeper). Serious injury (that is, maximum damage) may require a visit to the Community Hospital in Appleford (page 24), where Old Gurteen is currently a patient.

## SHOULD I STAY OR...?

It may well be that the players don't want their investigators to complete their assignment at Old Gurteen's cottage after they make their grisly discovery. That's often a problem in any horror scenario: why do otherwise sensible people hang about in situations where something is obviously not quite right? In this case, there are numerous reasons for the pre-generated characters to hang around. As far as the TV crew are concerned, this is either their one opportunity to make their career, or their last chance to keep it alive. And, while it might not be what they were expecting, the strangeness certainly doesn't stop what's happening around them from making good TV—perhaps even more so than the original premise. For Paul, there's a sense of stubbornness and professional pride: he doesn't like to be beaten or look like he can't cope, especially not in front of his wife and nephew. For Shirley, if Paul's there, then so is she: despite her misgivings about their marriage, she's still loyal to him—never mind the potential for being "spotted" on the show by an acting agent. Simon is a little trickier: there's undoubtedly a sense of obligation to both his aunt and uncle, but perhaps there's also someone on the crew he's taken a shine to—either romantically, or because they might be able to help him escape his current life; if they're prepared to stick around, so is he.

If you're using your own investigators, why might they stay on? Is there something in their backstory that means they can't walk away from a challenge or not see the mystery through to its very end? Like the pre-generated characters, do they have underlying personal or professional reasons that will keep them digging into Muscoby's past, even though they know, deep in their hearts, that it would be better for them to go home and forget they'd ever heard of Old Gurteen?

# THE WOODS

Approximately 10 feet (3 m) through the gate in the rear hedge lies Muscoby's damp and foreboding woodland. The first thing that strikes anyone passing through the gate is the apparent presence of bunting running between the branches, although on closer examination, it isn't bunting at all, but the corpses of dozens upon dozens of rats and mice strung up by their tails from ropes hung between the trees. The grisly sight provokes a **Sanity** roll (1/1D3 loss) for the sheer number present. The ghastly decorations extend the width of the house and back another 20-or-so feet (6 m) into the woods. It is possible to navigate a route between the cadavers, although any attempts to do so are distinctly disconcerting, given the baleful glare of rotting eyes suspended at head height and the crunch and squish of tiny bones and decomposing bodies underfoot.

**Keeper note:** if the investigators are members of the cleaning and film crew, then things suddenly became a lot more interesting. Clearing that many corpses is going to take a considerable amount of time, effort, and trips to the waste disposal site beyond Appleford to have the little bodies properly incinerated. And then there are the dangerous chemicals to deal with…

***Creeping Horror***

Each time the investigators return to the cottage after this first visit, the woods have crept a little closer to the back hedge of the cottage. The movement is so great that no roll is required to spot it, and they can measure it easily: it moves approximately one foot (0.3 m) between each of their visits.

***Entering the Woods***

It is possible to walk through the woods from Old Gurteen's cottage to the village church. If the investigators decide to do so, ask for a combined **Spot Hidden** and **Listen** roll. If successful, there is a distinct feeling of being watched, and the investigators concerned can hear (and see) the branches of the trees moving, even though there is no wind. The feeling is disconcerting; the Keeper may call for a **Sanity** roll (0/1 loss) if appropriate.

**Keeper note:** try to get the investigators into the woods on their first visit to the cottage, so that they find the gruesome remnants of Old Gurteen's activities as quickly as possible. If they arrive late at the house, having visited other locations first, then have them attracted by the smell of rotting meat as soon as they get out of their vehicles. The curiously moving trees could also catch their eye, provided night hasn't fallen, along with sounds of scurrying and glimpses of small, furry creatures running into the woodland.

*The rat bunting*

# APPLEFORD

The market town of Appleford lies several valleys over from Muscoby, some 20 miles (32 km) away, and is its nearest main shopping center, now that the general store in the village's former Post Office has gone. Old and functional rather than pretty, the Council has also been making attempts to attract more visitors to the town, something the local Library and Museum is supporting wholeheartedly.

There are three locations of potential interest to the investigators in Appleford: the Golden Ram, the Library and Museum, and the Community Hospital.

## THE GOLDEN RAM

Standing on one side of Appleford's main marketplace, almost opposite the Library and Museum, is the Golden Ram public house. A large wooden sign bearing the image of a rather disgruntled looking, yellowish sheep hangs above the door. Checking the licensee plaque reveals the same name as that above The Rat Catcher's Arms in Muscoby: Mr. Geo. Fletcher, Esq.

If the investigators arrive before 10:00 a.m., then the freshly painted black doors are locked. A little sign in the window next to the door lists the opening hours as "10 a.m. until late"—wonderfully imprecise, by anyone's standards. If they

arrive after opening time, then, depending on what time it is, they find Young George cleaning up dirty glasses from the night before, or finding busy work for himself behind the bar.

The interior of the pub is basic. It looks as if someone—probably the brewery—decorated it not long ago in an "olde worlde" fashion, but then someone else has systematically removed the worst of the modern-replica-fake objects and replaced them with the genuine articles. A dartboard hangs from one wall, and strips of duct tape have been laid across the carpet to mark the "oche" (the throw line, marking where a player stands when throwing darts).

If later in the day, more customers are likely to be present, although there is always one soul propping up the bar: Old George, Young George's father. Clad in a worn Tweed jacket, threadbare corduroy trousers, a checked shirt, and a flat cap, he is resolutely smoking a pipe in flagrant disregard of the smoking ban.

Asking the barman about Muscoby elicits a heavy sigh and a rolling of eyes. Old George, on the other hand, perks up immediately. *"I'll tell ye all aboot Muscoby if thas'al buy us a pint,"* he declares with a wink. Young George, who has obviously heard this story far more times than he cares to admit, pulls his father a pint then moves away down the bar, or wanders off to studiously dust a stag's head mounted above the bar's open fireplace.

***Speaking with Old George***

As soon as Old George has lubricated his vocal cords, he begins to chant the rat catcher's rhyme (**Handout: Scritch Scratch 1**). If questioned about it, he tells the investigators that the rhyme is as old as the hills, and that Muscoby has *"never* not *had a rat catcher."* He knows of Old Gurteen's hospitalization, and mutters darkly about the fate that awaits the village without his services, without ever going into specifics. His final message to the investigators is: *"Dunnot go back to Muscoby if thas can help it. The woods'll be waking and them's no place for the likes o' thee or me."*

The investigators can buy Old George another pint if they wish, or even something stronger, but he has nothing more to say on the subject of Old Gurteen or Muscoby. He merely sits and shakes his head sadly, repeating the rat catcher's rhyme to himself under his breath.

***Speaking with Young George***

Questioning Young George reveals only that his father encouraged the family to leave Muscoby earlier this year due to the changes there, even though they'd lived in the valley for almost as long as the Gurteens. Young George wasn't sad to see the back of the place, as business is far better here, and he doesn't have to look up at those woods every morning. They gave him the creeps. None of the locals ever ventured up there, apart from Old Gurteen—they all knew it was a place best left to the rat catcher and his prey.

## THE APPLEFORD LIBRARY AND MUSEUM

Situated in a large Georgian building with a rather grandiose pillared entrance, the Appleford Library and Museum is also on the town's marketplace. Its opening hours (10:00 a.m. to 4:00 p.m. Mondays to Fridays, 10:00 a.m. to 12:00 p.m. Saturdays, half day Wednesday) are displayed in a glass-fronted case next to the front door.

Inside, a stone staircase leads up to the library portion of the building, while a locked door on the ground floor leads into the museum. A handwritten note reading "See Head Librarian For Key" is attached to the museum door with several drawing pins.

Upstairs, behind the reception and lending desk, sits a stern looking elderly woman with steel-gray hair. Her purple cardigan is tightly buttoned up as far as it can go, with only the collar of a cream-colored blouse peeking over the top. A telltale bulge in her left sleeve shows where she has hidden her handkerchief. This is Mrs. Joyce Deakins, the Head Librarian.

Mrs. Deakins greets the investigators with a carefully practiced smile, and asks if there is anything she can do to help them. If the investigators begin by expressing an interest in local history, the smile widens and appears to become genuine. She offers to let them have the key to the museum, if they'd like, although she says they should have rung ahead if they wanted a guided tour.

On the other hand, mentioning Muscoby causes the smile to vanish; a successful **Psychology** roll notices that her right eye begins to twitch. Although Mrs. Deakins remains polite, there is a distinct note of strain in her voice, not dissimilar to that in Mrs. Albright's (if they've spoken to her in the Tea Shoppe in Muscoby). Asking about the rhyme told to them by Old George triggers a group **Luck** roll. With a failure, Mrs. Deakins begins to suffer from an angina attack that requires prompt medical attention. Even if none of the investigators have the **First Aid** skill, it soon becomes obvious that someone needs to call for an ambulance. If they do have First Aid, the investigators can, at least, attempt to stabilize the poor librarian before the paramedics arrive.

Provided they don't manage to cause Mrs. Deakins' hospitalization, she confirms that the position of rat catcher in Muscoby is an age-old tradition, carried out by the Gurteen family since who knows when. The lack of work in the village has driven away most of the original families, and the hoped for tourist uptake is slow in coming.

Asking about the church confirms that St. Gertrude's (to give it its proper name) is Anglo-Saxon in origin, although at least some of its stones are Roman, if not older. The Historical Society has a short leaflet about the building, which costs 50 pence. Apart from a few grainy black and white pictures, the badly photocopied tract contains little more information, apart from the claim to have influenced Robert Thompson and the fact that St. Gertrude is the patron saint of those with a fear of mice.

**Keeper note:** if the investigators have not yet spoken to Old George in the Golden Ram, Mrs. Deakins points them in his direction, as much to be rid of them as to help them with their enquiries. The sooner she no longer has to think about that dreadful place and the dead rodents hanging from trees, the better.

***The Museum***

If the investigators manage to get hold of the key to the museum, they find the single room full of tired displays of broken pottery, flint tools, lumps of rock, and artist's impressions of the region through the ages. But, against the far wall, is something far more interesting: a set of dioramas of stuffed rodents in Victorian clothing, engaged in various every day human activities. Checking the typewritten information card next to each one identifies them as having been created by one Reginald Gurteen of Muscoby in the 1860s. If the investigators have already visited Old Gurteen's cottage and seen the family Bible, they recognize Reginald as one of Muscoby's former rat catchers.

## APPLEFORD COMMUNITY HOSPITAL

If the investigators decide they want to talk to Old Gurteen, then it isn't too hard to find out that he's currently recovering in Appleford's Community Hospital. A relatively new build on the edge of town, the Community Hospital is a decent size, and even has a walk-in injuries unit (where librarian Mrs. Deakins is taken for initial observation if the investigators manage to trigger an angina attack).

Finding out which ward Old Gurteen is on is much trickier. Asking the bored-looking young man at the reception desk prompts the usual query of "*Friends or family?*" If the investigators choose not to lie about their relationship with the old man, then they need a successful social skill roll (**Charm**, **Fast Talk**, etc.) to gain the information. With a success, or if they lie and claim to be friends or family, then the receptionist warns them that Mr. Gurteen has been quite distressed lately and that they shouldn't spend too long with him or make him over-tired. It's nice, the receptionist adds, that someone has finally come to see him after all this time, besides the people from Social Services.

If they fail the roll, the receptionist explains that, due to the old chap's deteriorating condition he isn't well enough to see strangers. However, on a fumble, it is obvious to the receptionist that the investigators are up to something underhanded, and he refuses to part with the information they desire. The investigators must leave and rethink their approach, or come back and wander the hospital's corridors in the hope of finding the correct ward (possibly a group **Luck** roll).

***Patient Gurteen***

If the investigators manage to locate Old Gurteen, they find themselves on a ward with cheery pink walls and a strong smell of disinfectant. A harassed looking nurse directs them to a private room down a side corridor.

Sitting on the bed in a pair of maroon and gray-striped pajamas is a bearded old man, who jumps when they open the door. There is something distinctly unsettling, almost hungry, about the gaze he turns upon them.

*"Are you my new doctors? Can I go home now? I have to get home. There's important work to be done. Please let me go home."* The old man's tone of voice is wheedling and slightly desperate.

If the investigators wish to pretend to be his "new doctors," then he is happy to believe them, and his conversation with them is punctuated by repeated requests to go home. If they are honest and admit that they are not his new doctors, he is terribly disappointed, but is still willing to talk.

***Speaking with Gurteen***

Questioning Gurteen about what it is he has to do when he gets home receives a blunt answer: there are rats to be killed to keep the peace. If asked why he has to kill the rats, he begins to giggle uncontrollably in a most alarming manner. *"The trees. The trees need to be fed. They'll come for them all if they're not fed, you know. Always hungry, always needing to be fed. They have to be fed, or they'll go looking for themselves!"*

The longer the conversation goes on, the more hysterical Old Gurteen becomes. Finally, he makes a break for the door, dashing out into the corridor unless someone tries to stop him (refer to his profile on page 27 if the investigators attempt to capture or restrain him). Once in the corridor, the medical staff rush to prevent the old man from escaping the ward. If the investigators don't attempt to make themselves scarce at this point, they are politely but firmly asked to leave by a hastily summoned doctor.

**Keeper note:** if necessary, the Keeper can use Old Gurteen to spell out what the investigators need to do to: namely, to destroy the woods at the back of Gurteen's cottage. In such circumstances, hysterical Old Gurteen might shout, "*Burn it all!*" or "*Feed the wood*," and so on. If this chance for clarity is missed, the same information might be placed by the Keeper within the Gurteen family Bible (**Old Gurteen's Cottage: The Black Book**, page 18), or elsewhere in his house. Alternatively, he may even attempt to recruit the investigators to take over his former job! (**Maintaining the Tradition**, page 26.)

# END GAME

There are several points at which the Green Man can come to take his tribute—in the form of the investigators and anyone who happens to be with them.

- The first is at the church, where the face above the archway shifts and twists into a howling maw as it shoots its whip-like tendrils at its intended victims.
- The second is in the dining room at Old Gurteen's cottage, where the painting of the church's Green Man shatters the glass on its frame with an ear-piercing scream before launching its attack.
- The third is in the woods behind the cottage, in among the dangling corpses of the Green Man's previous tributes. There, knots in the bark on one of the trees coalesce into his face (which the investigators can detect with a successful **Spot Hidden** roll) before the attack commences.

If the end of the scenario is approaching and the investigators are avoiding returning to the church, cottage, or woods, then the Green Man takes whatever opportunity he can get. There are numerous terracotta plaques of a green man's face on houses in the village he can manifest through, and although garden trees and bushes are a little bit of a comedown from his own woodlands, they still make a suitable vehicle for his presence.

Just prior to the attack, permit the investigators a combined **Spot Hidden** and **Listen** roll. With success, they hear a skittering and scurrying all around them, and catch glimpses, out of the corner of their eye, of small, sleek bodies dashing between patches of cover—even if they are inside the cottage. Even if they fail to notice such things, the noise becomes unmistakable as the Green Man makes himself known.

If the investigators attempt to flee from the Green Man, they find an army of rats waiting for them, their eyes glowing balefully. The rats do everything they can to prevent the investigators' escape—after all, they'd much prefer it if the humans took their place. Each death helps satiate the Green Man, but unless a rat catcher returns to Muscoby, the cycle is set to repeat itself every time the trees grow hungry again.

Refer to the profiles for the Green Man and rat packs in **Appendix A: Characters and Monsters**.

**Keeper note**: remember, the rats are not allied to the Green Man—in fact, they loathe and fear him, too. And, now this opportunity has arisen to get out of being slaughtered to appease him, the furry little creatures are determined to take it.

*The Green Man attacks!*

## CONCLUSION

It is possible to escape from the Green Man, the rats, and Muscoby. This might involve blowing the cottage up by means of the gas stove or using the chemicals in the storeroom to burn the Green Man and drive him away. Setting fire to the woods is the surest way of dealing with the "curse," although just jumping in a car and driving as fast as possible out of the village is also a way to escape the situation (this, possibly, requiring a successful **Drive Auto** roll to avoid crashing in the fear and rush).

The Keeper may still wish the investigators to face the horde of rats even if they are successful in driving off the Green Man. After all, the rats are more than well aware that any respite is only temporary—such an ancient and potent force cannot be completely destroyed quite so easily. Such an attack might happen at any time while in Muscoby, even when driving away to escape the village—rats and mice swarming the vehicle, clogging up the engine and shattering the windscreen as they literary throw themselves at the investigators!

If the investigators do escape from Muscoby and have the sense not to return (and can explain why without getting themselves committed, if they still have a job to finish), a few months later, plans are announced to turn the valley into a reservoir. The Council has finally decided to cut its losses after a string of bizarre incidents (pets and livestock going missing, the death of a hiker, the inexplicable encroachment of the woods into the village, etc.). The village is condemned and soon fresh water will cover its old stones.

Poor Old Gurteen, unable to carry out his ordained task of protecting the village, goes insane. Depending on what happens to the investigators, they may even end up joining him in the nice county mental health facility. As for the Green Man, once the reservoir is completed, who knows what strangeness could affect the drowned area? Such watery consequences are for another story in another scenario…

### Rewards

If the investigators survived, award the following boons or banes dependent on their actions and results.

- Defeating or driving off the Green Man: +1D6 Sanity points.
- Defeating a rat pack: +1D2 Sanity points.
- Burning down the woods: +1D2 Sanity points.
- Leaving Muscoby without dealing with the situation: –1D6 Sanity points (and many lingering nightmares of mice, vines, and swaying branches).

## MAINTAINING THE TRADITION

It is possible that, instead of having to flee from the Green Man and the rats, one or more of the investigators decides to take on the mantle of Muscoby's rat catcher—either at Old Gurteen's behest or on their own initiative—thus preserving the old ways. Depending on when they decide to do this, they may still need to deal with the emboldened rats (who have no desire to go back to being the blood sacrifice that keeps everyone else safe), but, provided they stick at it and keep up a steady supply of dead rodents to the woods behind Old Gurteen's cottage, then the trees go back to sleep and the village is saved. It's even possible that, provided someone bothers to let him know, Old Gurteen could eventually return home to resume his time-honored position, ready to call on the investigator(s) again when he must finally lay down his rat traps once and for all. Not that the Council or the letting agents are going to be pleased with this solution, of course…

*The Green Man*

# APPENDIX A: CHARACTERS AND MONSTERS

### Lucy Albright, age 47, *tea shop owner*

| | | | | |
|---|---|---|---|---|
| **STR** 60 | **CON** 35 | **SIZ** 65 | **DEX** 40 | **INT** 50 |
| **APP** 45 | **POW** 35 | **EDU** 70 | **SAN** 35 | **HP** 10 |
| **DB:** +1D4 | **Build:** 1 | **Move:** 6 | **MP:** 7 | |

***Combat***

| | |
|---|---|
| Brawl | 25% (12/5), damage 1D3+1D4 |
| Dodge | 20% (10/4) |

***Skills***

Accounting 55%, Art/Craft (Baking and Cooking) 75%, Charm 45%, Drive Auto 50%, History (Local) 25%, Language (English) 70%, Listen 45%, Persuade 45%, Psychology 45%, Spot Hidden 55%.

### Joyce Deakins, age 62, *head librarian*

| | | | | |
|---|---|---|---|---|
| **STR** 45 | **CON** 35 | **SIZ** 50 | **DEX** 65 | **INT** 75 |
| **APP** 55 | **POW** 65 | **EDU** 75 | **SAN** 65 | **HP** 8 |
| **DB:** 0 | **Build:** 0 | **Move:** 5 | **MP:** 13 | |

***Combat***

| | |
|---|---|
| Brawl | 25% (12/5), damage 1D3 |
| Dodge | 35% (17/7) |

***Skills***

Accounting 55%, History 65%, Language (English) 75%, Language (Latin) 50%, Listen 55%, Lore (Local Folklore) 60%, Natural World 60%, Persuade 45%, Psychology 45%, Science (Geology) 41%, Spot Hidden 65%.

### Young George, age 41, *pub landlord*

| | | | | |
|---|---|---|---|---|
| **STR** 60 | **CON** 65 | **SIZ** 75 | **DEX** 50 | **INT** 65 |
| **APP** 55 | **POW** 50 | **EDU** 65 | **SAN** 50 | **HP** 14 |
| **DB:** +1D4 | **Build:** 1 | **Move:** 6 | **MP:** 10 | |

| | |
|---|---|
| Brawl | 55% (27/11), damage 1D3+1D4 |
| Shotgun (12 gauge) | 55% (27/11), damage 4D6/2D6/1D6, range 10/20/50 yards |
| Dodge | 40% (20/8) |

***Skills***

Accounting 55%, Drive Auto 50%, Fast Talk 55%, First Aid 45%, Intimidate 60%, Language (English) 65%, Listen 50%, Psychology 60%, Spot Hidden 55%.

### Old George, age 65, *teller of tales*

| | | | | |
|---|---|---|---|---|
| **STR** 55 | **CON** 40 | **SIZ** 65 | **DEX** 60 | **INT** 80 |
| **APP** 50 | **POW** 35 | **EDU** 50 | **SAN** 35 | **HP** 10 |
| **DB:** 0 | **Build:** 0 | **Move:** 4 | **MP:** 7 | |

| | |
|---|---|
| Brawl | 45% (22/9), damage 1D3 |
| Shotgun (12 gauge) | 55% (27/11), damage 4D6/2D6/1D6, range 10/20/50 yards |
| Dodge | 30% (15/6) |

***Skills***

Art/Craft (Storytelling) 65%, Drive Auto 40%, Electrical Repair 40%, First Aid 40%, History 45%, Language (English) 50%, Lore (Local Folklore) 60%, Mechanical Repair 40%, Operate Heavy Machinery 40%, Throw 60%.

### Old Gurteen, age 71, *rat catcher*

| | | | | |
|---|---|---|---|---|
| **STR** 45 | **CON** 25 | **SIZ** 70 | **DEX** 65 | **INT** 60 |
| **APP** 45 | **POW** 80 | **EDU** 50 | **SAN** 0 | **HP** 9 |
| **DB:** 0 | **Build:** 0 | **Move:** 3 | **MP:** 16 | |

***Combat***

| | |
|---|---|
| Brawl | 35% (17/7), damage 1D3 |
| Dodge | 35% (17/7) |

***Skills***

Art/Craft (Blacksmith) 55%, Art/Craft (Rat Catcher) 95%, Electrical Repair 60%, First Aid 40%, Language (English) 50%, Lore (Local Folklore) 40%, Mechanical Repair 60%, Natural World 60%, Occult 25%, Science (Chemistry) 40%, Throw 40%.

## The Green Man, *avatar of Nyarlathotep*

**STR** 125* **CON** 345* **SIZ** 105* **DEX** 100 **INT** 130
**APP** — **POW** 375 **EDU** — **SAN** — **HP** 44*
**DB:** +2D6 **Build:** 3 **Move:** 8 **MP:** 75
**Base amount increases as he feeds; a single vine has STR 70.*

***Combat***
**Attacks per round:** 2 (vine whips, command plants)
**Fighting attacks:** may use the vines he is composed of to grasp or penetrate his victims, draining their life energy for 1D10 damage per round until there is nothing left but a dry, dead husk. The hit points drained from the victim are split equally between the Green Man's STR, CON, and SIZ (rounding down). For example, a victim who loses 8 hit points would add 2 to the Green Man's STR, CON, and SIZ, while the remaining 2 points are lost. Each feeding makes the Green Man stronger, which manifests itself as blossoming flowers and ripening fruit on his body, as well as an increase in overall leafy bulk. A victim may attempt to break free of the Green Man's grasp with an opposed DEX roll to wriggle free, or a STR roll opposed by a single vine's STR of 70.

**Command Plants (mnvr)**: due to his nature, the Green Man can command and control all plant life within 100 yards (90 m) radius of his location. Controlled plants can entangle and hold their victims (a successful STR or DEX roll to break free, otherwise they are held and suffer a penalty die to all actions), or throw fruit or seed pods (acorns, etc.) as missiles (targets have the opportunity to Dodge such leafy attacks). The control of plants extends, to a degree, to the trees in the wood being able to slowly uproot themselves in order to move closer to the village, so as to seek their blood tribute. Such movement is not fast enough for a tree to actually chase a victim, however.

| | |
|---|---|
| Vine Whip | 70% (35/14), damage 1D10 per round, with a chance to impale |
| Command Plants (mnvr) | 70% (35/14), nearby plants attack the victims as appropriate, damage 1D3 or victim is held |
| Dodge | 50% (25/10) |

**Armor:** although the Green Man has no actual armor, physical weapons inflict only minimum damage, and he can regenerate 2D6 hit points each round at will. The Green Man is immune to most elements, apart from fire (1D6–1D10 damage per round, depending on the size of the source). He is fully susceptible to chemicals, especially defoliants and herbicides (which Old Gurteen's outbuildings just happen to be full of). Such chemicals cause him 1D6 damage per application.
**Spells:** none.
**Sanity loss:** 1/1D6 Sanity points to see the full embodiment of the Green Man. Witnessing him draining the life out of a victim costs an additional 0/1D3 Sanity points.

## The Rats

While individual rats are not worthy opponents, an infestation of rats can be daunting, particularly if they'd much rather you were the sacrificial victim this time. Assume an average of ten rats per pack. While a successful attack by an investigator kills one or two rats (and would usually chase the rest of that pack away), the Muscoby rats have a very good reason for making sure the investigators don't go anywhere. It's you or them, and there's far more of them than there is of you…

***Rat Pack (treat as a single creature)***

| *Char.* | *Ave.* | *Rolls* |
|---|---|---|
| **STR** | 35 | (1D6+4) ×5 |
| **CON** | 55 | (2D6+4) ×5 |
| **SIZ** | 35 | (1D6+4) ×5 |
| **DEX** | 70 | (4D6) ×5 |
| **POW** | 50 | (3D6) ×5 |

**HP:** 9
**Average Damage Bonus:** –1
**Average Build:** –1
**Move:** 9

***Combat***
**Attacks per round:** 1 (teeth or claw)

**Overwhelm (mnvr):** as a pack, the rats may assault and overwhelm using the fighting maneuver rules, and because of their numbers, they gain one bonus die to the attack. Such an attack involves swarming over the target, biting and scratching as they do so.

| | |
|---|---|
| Fighting | 40% (20/8), damage 1D3 |
| Overwhelm (mnvr) | 40% (20/8), damage 2D6 |
| Dodge | 40% (20/8) |

**Armor:** none.

# APPENDIX B: PLAYER HANDOUTS

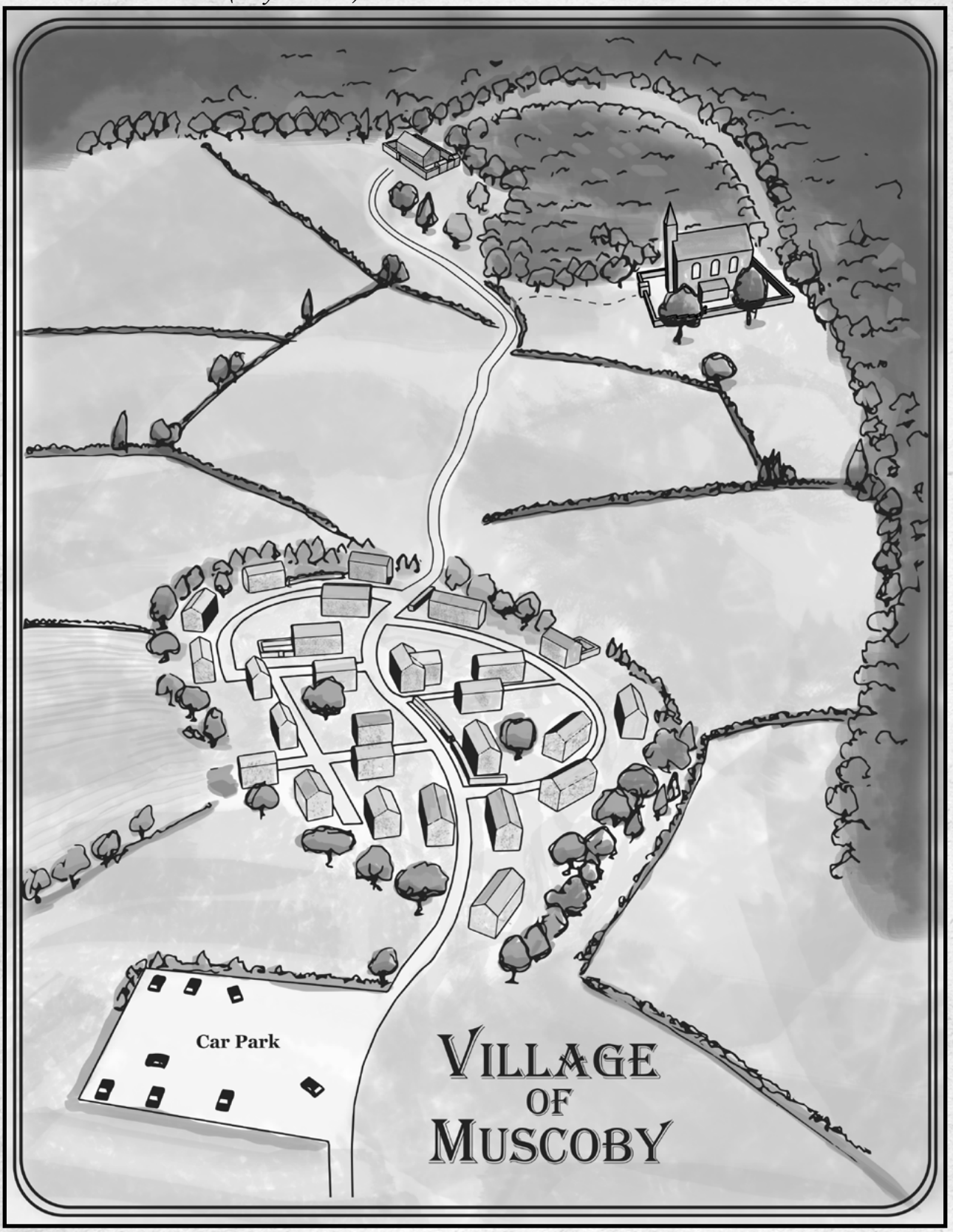
*Handout: Scritch Scratch 1*

Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.

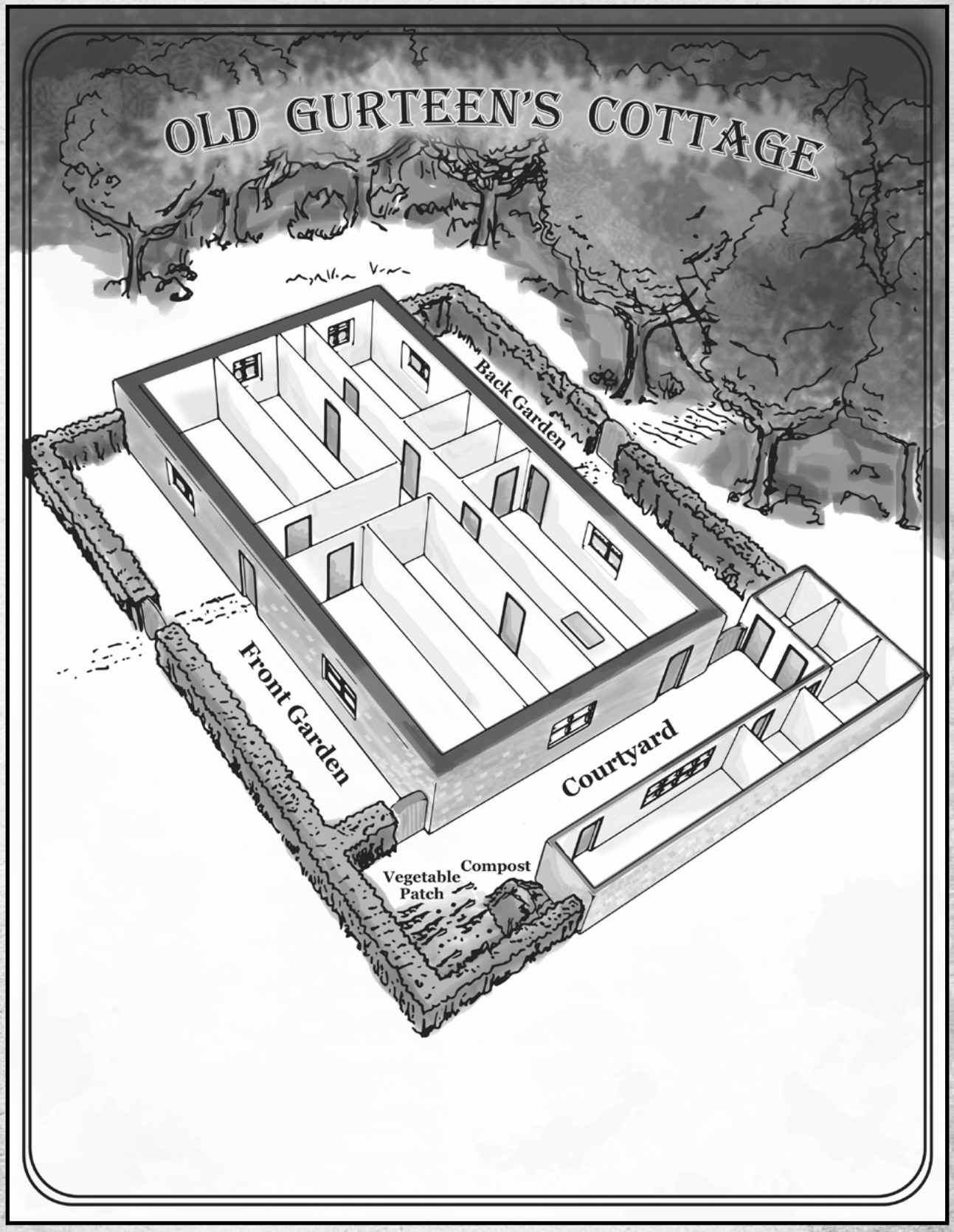
Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail

Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .

*Handout: Scritch Scratch 2 (Player Version)*



*Handout: Scritch Scratch 3 (Player Version)*



# Modern Era Investigator

Name Paul Martin | Birthplace | Pronoun He/him

Occupation Cleaner (Scientist) | Residence | Age 45

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth |
|---|---|---|---|---|---|---|---|
| STR | 50 | 25 | 10 | SIZ | 70 | 35 | 14 |
| CON | 60 | 30 | 12 | POW | 55 | 27 | 11 |
| DEX | 70 | 35 | 14 | APP | 70 | 35 | 14 |
| INT (IDEA) | 60 | 30 | 12 | EDU (KNOW) | 90 | 45 | 18 |

| | Maximum | Current |
|---|---|---|
| Hit Points | 13 | |
| Magic Points | 11 | |
| Luck | Starting | Current |
| | | |
| Sanity | Starting 55 | Current | Insane 11 |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ _____ (05%) *Art / Craft* | | | |
| ☐ _____ | | | |
| ☐ Charm (15%) | | | |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | 55 | 27 | 11 |
| Credit Rating (00%) | 45 | 22 | 9 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | 35 | 17 | 7 |
| ☐ Drive Auto (20%) | 60 | 30 | 12 |
| ☐ Elec. Repair (10%) | 50 | 25 | 10 |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | 25 | 12 | 5 |
| ☐ _____ *Fighting* | | | |
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | | | |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ Latin (01%) *Language (Other)* | 45 | 22 | 9 |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ English (EDU) *Language (Own)* | 90 | 45 | 18 |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | | | |
| ☐ Listen (20%) | | | |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | 60 | 30 | 12 |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | 65 | 32 | 13 |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | | | |
| ☐ Ride (05%) | | | |
| ☐ Biology (01%) *Science* | 50 | 25 | 10 |
| ☐ Chemistry | 70 | 35 | 14 |
| ☐ Physics | 50 | 25 | 10 |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 65 | 32 | 13 |
| ☐ Stealth (20%) | | | |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | Reg | Half | Fifth | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|---|
| Brawl | | 25 | 12 | 5 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

Move 7

Build 0

Dodge (Reg 35 / Half 17 / Fifth 7)

Damage Bonus 0

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## My Story

You left University with a degree in Chemistry. University is also where you met your wife, Shirley. Never happy working for someone else, after a stint in a laboratory, you spotted a gap in the market and set up a specialized cleaning firm with the missus. Your nephew, Simon Johnson, who you raised after his parents died, helps out on his holidays.

This fly-on-the-wall documentary could be a greatmarketing opportunity for your company. After all, what do they say? No publicity is bad publicity...

## Backstory

### Personal Description

You like to keep himself fit. You dislike your graying hair and you secretly dye it to hide the signs of aging.

### Traits

Despite your scientific background, you're a bit of a dreamer. (You're also quite vain and a bit of a know-it-all.)

### Ideology & Beliefs

Science has all the answers - there's nothing the scientific method can't explain!

### Injuries & Scars

### Significant People

Shirley, your wife - she might be showing her age a bit these days, but she's still there for you. Simon Johnson, Shirley's nephew.

### Phobias & Manias

### Meaningful Locations

Home is where the heart is.

### Arcane Tomes & Spells

### Treasured Possessions

Your Science medal from Comprehensive school.

### Encounters with Strange Entities

## Gear & Possessions

Protective clothing, cleaning equipment, company van, smart phone.

## Wealth

Spending Level £135 ($200)
Cash £1,200 ($1,800)
Assets
£30,000 ($45,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Etreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**

**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# Modern Era Investigator

Name: Shirley Martin | Birthplace: | Pronoun: She/her

Occupation: Cleaner (Former Actress) | Residence: | Age: 43

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth |
|---|---|---|---|---|---|---|---|
| STR | 45 | 22 | 9 | SIZ | 55 | 27 | 11 |
| CON | 55 | 27 | 11 | POW | 40 | 20 | 8 |
| DEX | 70 | 35 | 14 | APP | 55 | 27 | 11 |
| INT (IDEA) | 70 | 35 | 14 | EDU (KNOW) | 75 | 37 | 15 |

| | Maximum | Current |
|---|---|---|
| Hit Points | 11 | |
| Magic Points | 8 | |
| Luck | Starting | Current |
| | | |
| Sanity | Starting 40 | Current / Insane 8 |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ Acting (05%) *Art / Craft* | 60 | 30 | 12 |
| ☐ | | | |
| ☐ Charm (15%) | 55 | 27 | 11 |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | | | |
| Credit Rating (00%) | 25 | 12 | 5 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | 40 | 20 | 8 |
| ☐ Dodge (half DEX) | 35 | 17 | 7 |
| ☐ Drive Auto (20%) | | | |
| ☐ Elec. Repair (10%) | | | |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | 35 | 17 | 7 |
| ☐ *Fighting* | | | |

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | 30 | 15 | 6 |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ English (01%) *Language (Other)* | 75 | 37 | 15 |
| ☐ | | | |
| ☐ | | | |
| ☐ *Language (Own)* (EDU) | | | |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | | | |
| ☐ Listen (20%) | 65 | 32 | 13 |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | | | |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | 65 | 32 | 13 |
| ☐ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | 65 | 32 | 13 |
| ☐ Ride (05%) | | | |
| ☐ Biology (01%) *Science* | 20 | 10 | 4 |
| ☐ Chemistry | 25 | 12 | 5 |
| ☐ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 65 | 32 | 13 |
| ☐ Stealth (20%) | | | |
| ☐ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ | | | |
| ☐ | | | |
| ☐ | | | |

## Combat

| Weapon | Skill | Reg | Half | Fifth | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|---|
| Brawl | | 35 | 17 | 7 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

Move 7

Build 0

Dodge (Reg 35 / Half 17 / Fifth 7)

Damage Bonus 0

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## My Story

As a young woman, you had high hopes of becoming a professional actress, but you gave up your career to support Paul Martin, your husband, and raise your nephew, Simon Johnson, after your sister, Tricia, and her husband, Allen, died in a boating accident.
You're beginning to resent having sacrificed your prospects for the men in your life. With the arrival of the film crew, perhaps there's still time to reignite your acting career.

## Backstory

### Personal Description
You'd let yourself go, but the film crew's arrival has given you a new lease of life. You've smartened yourself up for the cameras and you're oddly glamorous for a cleaner.

### Traits
Frustrated but kindly, you want those around you to support you for a change.

### Ideology & Beliefs
Not that you'd ever admit it to Paul, but you have a sneaking feeling the occult is all too real and that science definitely doesn't have all the answers.

### Injuries & Scars

### Significant People
Paul, your husband, and Simon, your nephew.

### Phobias & Manias

### Meaningful Locations
Tricia's grave. You likes to go there to complain about the things that get you down, knowing Tricia has no choice but to listen (unlike everyone else in your life).

### Arcane Tomes & Spells

### Treasured Possessions
Your press clippings album, which contains all the reviews, flyers and pictures from your brief but competent acting career.

### Encounters with Strange Entities

## Gear & Possessions

Protective clothing, cleaning equipment, compact mirror and makeup bag, really old mobile phone.

## Wealth

Spending Level £135 ($200)
Cash £665 ($1,000)
Assets
£16,665 ($25,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**
**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# Modern Era Investigator

Name Simon Johnson Birthplace _____ Pronoun He/him

Occupation Chemistry student Residence _____ Age 20

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth |
|---|---|---|---|---|---|---|---|
| STR | 70 | 35 | 14 | SIZ | 50 | 25 | 10 |
| CON | 75 | 37 | 15 | POW | 40 | 20 | 8 |
| DEX | 70 | 35 | 14 | APP | 60 | 30 | 12 |
| INT IDEA | 75 | 37 | 15 | EDU KNOW | 75 | 37 | 15 |

| | Maximum | Current |
|---|---|---|
| Hit Points | 12 | |
| Magic Points | 8 | |

| | Starting | Current | Insane |
|---|---|---|---|
| Luck | | | |
| Sanity | 40 | | 8 |

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Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ Photography (05%) *Art / Craft* | 60 | 30 | 12 |
| ☐ _____ | | | |
| ☐ Charm (15%) | | | |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | 65 | 32 | 13 |
| Credit Rating (00%) | 20 | 10 | 4 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | 35 | 17 | 7 |
| ☐ Drive Auto (20%) | 40 | 20 | 8 |
| ☐ Elec. Repair (10%) | 35 | 17 | 7 |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | 25 | 12 | 5 |
| ☐ _____ *Fighting* | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | | | |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ _____ (01%) *Language (Other)* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ English (EDU) *Language (Own)* | 75 | 37 | 15 |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | 65 | 32 | 13 |
| ☐ Listen (20%) | 65 | 32 | 13 |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | 45 | 22 | 9 |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | 55 | 27 | 11 |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | | | |
| ☐ Ride (05%) | | | |
| ☐ Chemistry (01%) *Science* | 50 | 25 | 10 |
| ☐ Physics | 40 | 20 | 8 |
| ☐ _____ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 65 | 32 | 13 |
| ☐ Stealth (20%) | | | |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | | | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|
| Brawl | 25 | 12 | 5 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

Move 9

Build 0

Dodge (Reg 35 / Half 17 / Fifth 7)

Damage Bonus 0

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## My Story

You're indebted to your aunt and uncle, Shirley and Paul Martin, for taking you in after your parents died in a boating accident when you were 10. This gratitude is the main reason you're studying Chemistry at university, although you'd much rather be studying photography instead. You've only come to help with this latest job because you didn't have a good excuse to get out of it.

You are interested in the film crew, from a potentail career perspective, but can't see the value in a TV show about cleaners!

## Backstory

### Personal Description

Unusually reserved for someone your age, although thoughtful is a better word to describe you, rather than sullen. Your eyes often have a haunted look.

### Traits

You have a reputation for being a hard, if unimaginative, worker. Your imagination only sparks to life through your camera.

### Ideology & Beliefs

Fate? Karma? All nonsense. There's only what you do in this life, and it's all on your own head.

### Injuries & Scars

### Significant People

Your aunt and uncle, Shirley and Paul Martin.

### Phobias & Manias

### Meaningful Locations

University - it's the only place you can live your own life without Uncle Paul keeping a careful eye on you and bossing you about.

### Arcane Tomes & Spells

### Treasured Possessions

A tattered photograph of yourself with your parents, Tricia and Allen, on your last holiday together before they drowned.

### Encounters with Strange Entities

## Gear & Possessions

Protective clothing, cigarettes and lighter, smart phone.

## Wealth

Spending Level £135 ($200)
Cash £535 ($800)
Assets £13,335 ($20,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**
**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# Modern Era Investigator

Name: Manda (Amanda) Peterson | Birthplace: | Pronoun: She/her

Occupation: TV Producer/Director | Residence: | Age: 27

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth |
|---|---|---|---|---|---|---|---|
| STR | 60 | 30 | 12 | SIZ | 55 | 27 | 11 |
| CON | 60 | 30 | 12 | POW | 60 | 30 | 12 |
| DEX | 60 | 30 | 12 | APP | 65 | 32 | 13 |
| INT (IDEA) | 70 | 35 | 14 | EDU (KNOW) | 60 | 30 | 12 |

| | Maximum | Current |
|---|---|---|
| Hit Points | 11 | |
| Magic Points | 12 | |
| Luck | Starting | Current |
| | | |
| Sanity | Starting 60 | Current | Insane 12 |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | 35 | 17 | 7 |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ Photography (Film) (05%) *Art / Craft* | 40 | 20 | 8 |
| ☐ _____ | | | |
| ☐ Charm (15%) | | | |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | | | |
| Credit Rating (00%) | 40 | 20 | 8 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | 30 | 15 | 6 |
| ☐ Drive Auto (20%) | 40 | 20 | 8 |
| ☐ Elec. Repair (10%) | | | |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | 65 | 32 | 13 |
| ☐ Fighting (Brawl) (25%) | 25 | 12 | 5 |
| ☐ _____ *Fighting* | | | |

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ (01%) *Firearms* | | | |
| ☐ First Aid (30%) | 50 | 25 | 10 |
| ☐ History (05%) | 60 | 30 | 12 |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ _____ (01%) *Language (Other)* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ English (EDU) *Language (Own)* | 60 | 30 | 12 |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | | | |
| ☐ Listen (20%) | 55 | 27 | 11 |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | | | |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |

| Skill | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | 55 | 27 | 11 |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | 65 | 32 | 13 |
| ☐ Ride (05%) | | | |
| ☐ _____ (01%) *Science* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 55 | 27 | 11 |
| ☐ Stealth (20%) | | | |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | Reg | Half | Fifth | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|---|
| Brawl | | 25 | 12 | 5 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

Move: 9

Build: 0

Dodge: Reg 30 | Half 15 | Fifth 6

Damage Bonus: 0

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## My Story

You see this fly-on-the-wall documentary as your big break. You don't trust Tom Chambers, your cameraman, but you will exploit him to get what you want. Your feelings toward Shirley Martin are complicated: sometimes you feel sorry for her but at other times you dislike her for being a doormat.

## Backstory

### Personal Description

Power suits might be old-fashioned, but they let people know you mean business (smart-casual on this job, though - it fits better under the protective clothing).

### Traits

Ambitious and determined - you're going to get to the top of this field one way or another.

### Ideology & Beliefs

"Girl Power" had a huge impact on little Amanda and you're all about supporting your sisters in the fight to break the glass ceiling.

### Injuries & Scars

### Significant People

You adored the Spice Girls when you were 7 and, to be honest, you still do. You've even seen them in concert twice (including the reunion tour)!

### Phobias & Manias

### Meaningful Locations

Nightclubs - you love to let yourself go on the dance floor.

### Arcane Tomes & Spells

### Treasured Possessions

Your tour programmes from the Spice Girls.

### Encounters with Strange Entities

## Gear & Possessions

Protective clothing, shooting schedule, smart phone.

## Wealth

Spending Level £135 ($200)
Cash £1,065 ($1,600)
Assets £26,665 ($40,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**
**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# Modern Era Investigator

Name Tom Chambers | Birthplace | Pronoun He/him

Occupation Cameraman | Residence | Age 32

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth | | Maximum | Current |
|---|---|---|---|---|---|---|---|---|---|---|
| STR | 65 | 32 | 13 | SIZ | 40 | 20 | 8 | Hit Points | 8 | |
| CON | 45 | 22 | 9 | POW | 60 | 30 | 12 | Magic Points | 12 | |
| DEX | 60 | 30 | 12 | APP | 45 | 22 | 9 | Luck | Starting | Current |
| INT IDEA | 60 | 30 | 12 | EDU KNOW | 60 | 30 | 12 | Sanity | 60 | Insane 12 |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ Photography (Film) (05%) *Art / Craft* | 70 | 35 | 14 |
| ☐ _____ | | | |
| ☐ Charm (15%) | | | |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | | | |
| Credit Rating (00%) | 35 | 17 | 7 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | 30 | 15 | 6 |
| ☐ Drive Auto (20%) | | | |
| ☐ Elec. Repair (10%) | 25 | 12 | 5 |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | 55 | 27 | 11 |
| ☐ _____ *Fighting* | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ (01%) *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | | | |
| ☐ Intimidate (15%) | 65 | 32 | 13 |
| ☐ Jump (20%) | | | |
| ☐ _____ (01%) *Language (Other)* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ English (EDU) *Language (Own)* | 60 | 30 | 12 |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | | | |
| ☐ Listen (20%) | 55 | 27 | 11 |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | 25 | 12 | 5 |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Occult (05%) | 45 | 22 | 9 |
| ☐ Persuade (10%) | | | |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | 65 | 32 | 13 |
| ☐ Ride (05%) | | | |
| ☐ _____ (01%) *Science* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 65 | 32 | 13 |
| ☐ Stealth (20%) | 40 | 20 | 8 |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | | | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|
| Brawl | 55 | 27 | 11 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

Move 9

Build 0

Dodge (Reg 30 / Half 15 / Fifth 6)

Damage Bonus 0

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## My Story

You were sacked from your last job on a TV reality "ghost hunting" show for faking the ghosts and getting caught on camera doing it. Stuck for what you can get, you've been employed to film this cleaning reality show.
You getting sacked really let your mentor, "Big Ted" Roberts, down, so you see this job as a chance to redeem yourself in his eyes.

## Backstory

### Personal Description
Short, stocky, and with a broken nose (one too many drunken fights with a variety of "rivals" over the years).

### Traits
You are a risk taker, which is one of the reasons you're stuck here making this boring fly-on-the-wall documentary.

### Ideology & Beliefs
All this occult and ghost stuff? Nothing to it - if you know what you're doing (it's all a load of rubbish, anyway).

### Injuries & Scars

### Significant People
Your mentor, Edward ("Big Ted") Roberts. He taught you everything you know about filming (and drinking!).

### Phobias & Manias

### Meaningful Locations
The film production company offices - the scene of your biggest triumphs and worst embarrassments.

### Arcane Tomes & Spells

### Treasured Possessions
Your National Television Award for that documentary you made in College. If only the rest of the stuff you'd filmed was that good!

### Encounters with Strange Entities

## Gear & Possessions
Camera equipment, hip flask, protective clothing, smart phone (cracked screen).

## Wealth
Spending Level £135 ($200)
Cash £935 ($1,400)
Assets
£23,335 ($35,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**
**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# Modern Era Investigator

Name Ellie Stamford | Birthplace | Pronoun She/her

Occupation Sound Engineer | Residence | Age 22

## Characteristics

| | Reg | Half | Fifth | | Reg | Half | Fifth | | Maximum | Current |
|---|---|---|---|---|---|---|---|---|---|---|
| STR | 55 | 27 | 11 | SIZ | 60 | 30 | 12 | Hit Points | 11 | |
| CON | 55 | 27 | 11 | POW | 50 | 25 | 10 | Magic Points | 10 | |
| DEX | 65 | 32 | 13 | APP | 90 | 45 | 18 | Luck | Starting | Current |
| INT (IDEA) | 85 | 42 | 17 | EDU (KNOW) | 75 | 37 | 15 | Sanity | 50 | Insane 10 |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ Sound Recording (05%) *Art / Craft* | 60 | 30 | 12 |
| ☐ _____ | | | |
| ☐ Charm (15%) | 60 | 30 | 12 |
| ☐ Climb (20%) | | | |
| ☐ Computer Use (05%) | | | |
| Credit Rating (00%) | 30 | 15 | 6 |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | 35 | 17 | 7 |
| ☐ Drive Auto (20%) | | | |
| ☐ Elec. Repair (10%) | 60 | 30 | 12 |
| ☐ Electronics (01%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | 30 | 15 | 6 |
| ☐ _____ *Fighting* | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | | | |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ Latin (01%) *Language (Other)* | 10 | 5 | 2 |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ English (EDU) *Language (Own)* | 75 | 37 | 15 |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | 60 | 30 | 12 |
| ☐ Listen (20%) | 70 | 35 | 14 |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | 55 | 27 | 11 |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | | | |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | | | |
| ☐ Ride (05%) | | | |
| ☐ Engineering (01%) *Science* | 50 | 25 | 10 |
| ☐ Physics | 40 | 20 | 8 |
| ☐ _____ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | 65 | 32 | 13 |
| ☐ Stealth (20%) | 60 | 30 | 12 |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | | | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|---|---|
| Brawl | 30 | 15 | 6 | 1D3 + DB | 1 | - | - | - |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

Move 8

Build 0

Dodge (Reg / Half / Fifth) 35 / 17 / 7

Damage Bonus 0

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## My Story

You have always had trouble being taken seriously due to your good looks. This is your first job fresh out of university and, hopefully, it'll help you establish your career in the industry.
You grudgingly admire Manda Peterson's drive, but you can't warm to her. You find Tom Chambers, your camerman, difficult and hard to work with.

## Backstory

### Personal Description
You're an extremely attractive young woman, who could have easily gone into modelling rather than hide on the other side of the camera.

### Ideology & Beliefs
Your faith in God has seen you through some trying times.

### Significant People
Your girlfriend, Charlie. It's hard being away from her so much with your hectic filming schedule, but you both know it's only a temporary inconvenience.

### Meaningful Locations
The recording booth at the studio your father owns. That was where you decided what you wanted to do for the rest of your life (and where you met Charlie).

### Treasured Possessions
The gold cross pendant given to you by Charlie on your last birthday.

### Traits
Generous, friendly, with a bright smile and boundless enthusiasm.

### Injuries & Scars

### Phobias & Manias

### Arcane Tomes & Spells

### Encounters with Strange Entities

## Gear & Possessions

Sound equipment, protective clothing, the latest, top of the range, smartphone.

## Wealth

Spending Level £135 ($200)
Cash £800 ($1,200)
Assets
£20,000 ($30,000)

## Fellow Investigators

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

Char. _____ Player _____
Char. _____ Player _____
Char. _____ Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP
**Major Wounds** = loss of ≥ ½ max HP in one attack
Reach 0 HP without Major Wound = **Unconscious**
Reach 0 HP with Major Wound = **Dying**
**Dying:** First Aid = temp. stabilized; then require Medicine
**Natural Heal rate** (non Major Wound): recover 1 HP per day
**Natural Heal rate** (Major Wound): weekly healing roll

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# 1920s Era Investigator

Name _____ Birthplace _____ Pronoun _____

Occupation _____ Residence _____ Age _____

## Characteristics

| | Reg | Half | Fifth |
|---|---|---|---|
| STR | | | |
| CON | | | |
| DEX | | | |
| INT IDEA | | | |
| SIZ | | | |
| POW | | | |
| APP | | | |
| EDU KNOW | | | |

| | Maximum | Current |
|---|---|---|
| Hit Points | | |
| Magic Points | | |

| | Starting | Current | Insane |
|---|---|---|---|
| Luck | | | |
| Sanity | | | |

Max Sanity ☐ Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

## Skills

| | Reg | Half | Fifth |
|---|---|---|---|
| ☐ Accounting (05%) | | | |
| ☐ Anthropology (01%) | | | |
| ☐ Appraise (05%) | | | |
| ☐ Archaeology (01%) | | | |
| ☐ _____ (05%) *Art / Craft* | | | |
| ☐ _____ | | | |
| ☐ Charm (15%) | | | |
| ☐ Climb (20%) | | | |
| Credit Rating (00%) | | | |
| Cthulhu Mythos (00%) | | | |
| ☐ Disguise (05%) | | | |
| ☐ Dodge (half DEX) | | | |
| ☐ Drive Auto (20%) | | | |
| ☐ Elec. Repair (10%) | | | |
| ☐ Fast Talk (05%) | | | |
| ☐ Fighting (Brawl) (25%) | | | |
| ☐ _____ *Fighting* | | | |
| ☐ _____ | | | |
| ☐ Firearms (Handgun) (20%) | | | |
| ☐ Firearms (Rifle/Shotgun) (25%) | | | |
| ☐ _____ *Firearms* | | | |
| ☐ First Aid (30%) | | | |
| ☐ History (05%) | | | |
| ☐ Intimidate (15%) | | | |
| ☐ Jump (20%) | | | |
| ☐ _____ (01%) *Language (Other)* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ (EDU) *Language (Own)* | | | |
| ☐ Law (05%) | | | |
| ☐ Library Use (20%) | | | |
| ☐ Listen (20%) | | | |
| ☐ Locksmith (01%) | | | |
| ☐ Mech. Repair (10%) | | | |
| ☐ Medicine (01%) | | | |
| ☐ Natural World (10%) | | | |
| ☐ Navigate (10%) | | | |
| ☐ Occult (05%) | | | |
| ☐ Persuade (10%) | | | |
| ☐ _____ (01%) *Pilot* | | | |
| ☐ Psychoanalysis (01%) | | | |
| ☐ Psychology (10%) | | | |
| ☐ Ride (05%) | | | |
| ☐ _____ (01%) *Science* | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ Sleight of Hand (10%) | | | |
| ☐ Spot Hidden (25%) | | | |
| ☐ Stealth (20%) | | | |
| ☐ _____ (10%) *Survival* | | | |
| ☐ Swim (20%) | | | |
| ☐ Throw (20%) | | | |
| ☐ Track (10%) | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |
| ☐ _____ | | | |

## Combat

| Weapon | Skill | Damage | # of Attacks | Range | Ammo | Malf. |
|---|---|---|---|---|---|---|
| Brawl | | 1D3 + DB | 1 | - | - | - |
| | | | | | | |
| | | | | | | |
| | | | | | | |

Move ☐

Build ☐

Dodge (Reg / Half / Fifth) ☐

Damage Bonus ☐

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## My Story

## Backstory

Personal Description

Traits

Ideology & Beliefs

Injuries & Scars

Significant People

Phobias & Manias

Meaningful Locations

Arcane Tomes & Spells

Treasured Possessions

Encounters with Strange Entities

## Gear & Possessions

## Wealth

Spending Level

Cash

Assets

## Fellow Investigators

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

## Quick Reference Rules

### Skill & Characteristic Rolls

| Level of Success: | Fumble 100/96+ | Fail > skill | Regular ≤ skill | Hard ½ skill | Extreme ⅕ skill | Critical 01 |
|---|---|---|---|---|---|---|

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

### Wounds & Healing

First Aid heals 1 HP  Medicine heals 1D3 HP

**Major Wounds** = loss of ≥ ½ max HP in one attack

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**Dying:** First Aid = temp. stabilized; then require Medicine

**Natural Heal rate** (non Major Wound): recover 1 HP per day

**Natural Heal rate** (Major Wound): weekly healing roll

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# DOORS TO DARKNESS

## FIVE SCENARIOS FOR BEGINNING KEEPERS

Doors To Darkness provides five scenarios written especially for beginning Keepers and players of Call of Cthulhu. Here you will find horror, mystery, investigation, ghastly monsters, strange magics, and forgotten secrets, as well as plenty of advice about how to run the adventures for best effect. As well as the scenarios, an essay by Kevin Ross details a wide range of hints and tips on running Call of Cthulhu - guidance any Keeper, new or experienced, will find very useful.

- *The Darkness Beneath The Hill* - A friend's house renovation project leads to unexpected discoveries in Providence, Rhode Island.
- *Genius Loci* - Not all is well at Danvers State Lunatic Asylum and it's down to the investigators to heed a friend in need's cry.
- *Servants Of The Lake* - The hunt for a missing person reveals ancient secrets in the wilds north of Kingsport.
- *Ties That Bind* - Strange rock formations have been found in Mrs. Carrington's prized fountain. But these are like no rocks seen before!
- *None More Black* - The death of a Miskatonic University student leads the investigators into unsavoury neighbourhoods and dark business dealings.

All are set in the 1920's, and with a little work maybe used in other eras.

Also included are ten diverse and ready to play investigators, allowing players to dive straight into the mysteries contained within Doors To Darkness. Lastly, just because these scenarios are written with new players in mind, don't expect them to be a walk in the park! Those who dare to open the doors to darkness will discover just what secrets and dangers lie within! You must have a copy of the Call of Cthulhu Keeper Rulebook 7th Edition to fully enjoy these scenarios.

# AVAILABLE NOW!

# GATEWAYS TO TERROR

## THREE EVENINGS OF NIGHTMARE

*Gateways to Terror contains three frightening scenarios for three evenings of nightmare!*

*The Necropolis*
What ancient horrors lie slumbering in a newly discovered tomb deep in Egypt's Valley of the Kings? Are you allowing local superstitions and the unfortunate events surrounding the opening of Tutankhamen's tomb to play on your mind as you wait to step down into the darkness…

*What's in the Cellar?*
Did a respected businessman really commit the bloody murder of his beloved wife in the cellar of the family's ancestral holiday cabin? While the body has never been found, it seems like the criminal has been caught. Is a terrible injustice abut to be served? Just what happened in that cellar?

*The Dead Boarder*
And, what has happened to that nice, quiet neighbor of yours? You've not seen hide nor hair of him in days! He wasn't always the friendliest of sorts, but he did seem very pious, what with all the late-night prayers coming from his room…

*Gateways to Terror* contains three short-play scenarios for the *Call of Cthulhu* 7th Edition roleplaying game, ideal for beginning and experienced players and Keepers alike. Originally, all three—*The Necropolis*, *What's in the Cellar?* and *The Dead Boarde*r—were designed as demonstration games to give a taste of the game's core motifs—mystery, investigation, and horror—for those with limited time. The scenarios can be played in as little as one hour but can be expanded for slightly longer play, and each comes with four ready-made investigators so you can jump right into the action! Each scenario includes hints and tips for Keepers new and old, suggestions for additional investigators for larger groups, and a summary of the key rules needed to play.

# AVAILABLE NOW!

# MALLEUS MONSTRORUM

## THE CTHULHU MYTHOS BESTIARY

*That is not dead*
*which can eternal lie,*
*And with strange aeons*
*even death may die*

A nightmare of horrors from without and within. A collection of monsters, alien gods, and beasts to fill your games of Call of Cthulhu with dread.

Drawn from across the pages of over thirty five years' worth of scenarios, the entries include descriptions, background histories, and game profiles to bring these creations to life.

# AVAILABLE NOW!

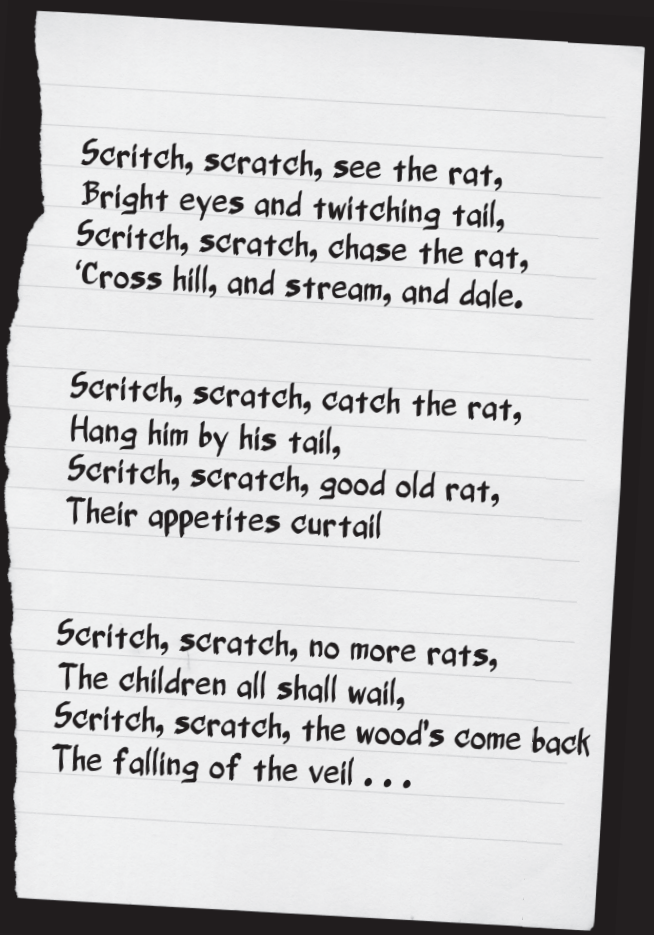
23157

# SCRITCH SCRATCH

For two to six players, Scritch Scratch and can be played in one or two sessions. Set in the modern-day, in a quiet valley somewhere in the north of England, this adventure concerns the demise of an age-old tradition in the quaint village of Muscoby—and the consequences of forgetting the Old Ways.

Muscoby has never not had a rat catcher. Old Gurteen has been carrying on the tradition in the village, but recently he was involved in an accident and is now hospitalized. With Old Gurteen away, who will ensure the rat population is kept in check?

Six pre-generated investigators are provided for use with this scenario, which is a great introduction to Call of Cthulhu while also being a suitably mysterious and horrific evening of fun for more experienced players.


Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.
Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail
Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .

**CHA23157 $4.95**

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